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SOTHEBY, WILKINSON & HODGE,  
34 & 35, NEW BOND STREET, W. (1)

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1921.



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FIRST DAY'S SALE.

PRINTS BY HOKUSAI AND HIS PUPILS, TOYOHARU, TOYOHIRO, TOYOKUNI AND  
HIS PUPILS, KIYOMINE, SHUNSEN, YEIZAN, YEISEN, ARTISTS OF THE ŌSAKA  
SCHOOL, AND HIROSHIGE.

SECOND DAY'S SALE.

PRINTS BY HIROSHIGE, *continued*; TRIPTYCHS BY HIROSHIGE AND KUNISADA  
in conjunction; AND MANY OF THE LATER ARTISTS; SURIMONO, KAKEMONO,  
AND BOOKS ON JAPANESE ART.

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*also Other Properties,*

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JAPANESE COLOUR PRINTS,  
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AND MONDAY, the 19th of DECEMBER,  
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- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
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FIRST DAY'S SALE.

Thursday, December 15th, 1921.

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HOKUSAI (Katsushika), 1760-1849.

LOT

- 1 Kana-tehon Chūshingura : Complete set of eleven scenes of the large oblong set, with a duplicate of the sixth scene ; *all from various late editions* (12)
- 2 Tōkaidō, half-block set, nine of the set, and five others of the quarter-block set, with one of the double size views ; *all late editions* (15)
- 3 Tanzaku Prints : Nine various subjects on six sheets, and one Fuji-gama or letter envelope with a view of Uyeno temple ; *all signed variously* (10)



- 4 **Uchiwa Fan Prints:** A set of nineteen in black and white, *small size*, for the most part travesties of legendary characters; *one signed* HOKUSAI ARATAME I-ITZU (19)
- 5 **Book Illustrations:** Twenty from TÔTO SHÔKEI ICHIRAN, "An Epitome of the Scenery of Yedo," double page, in colours, with two pages of text (21)
- 6 **Book Illustrations:** Twenty from the same work, *better printed* (20)
- 7 **Book Illustrations:** Twelve from YEHON AZUMA ASOBI, double page, in colours (12)
- 8 **Book Illustrations:** Fourteen from the double page TÔKAIDÔ views, tinted pink; and a duplicate single page (16)
- 9 **Book Illustrations:** Thirteen from various works, in colours (13)
- 10 **Genji Garuta:** Four sheets printed with 110 cards for the game of "The Fifty-four Passions of Genji," in colours, *one sheet signed* KATSUSHIKA HOKUSAI. — Two Fan Prints; and The Butterfly Dance (7)

\* \* \* The first of these is rare.

#### HOKUSAI AND SHIGENOBU.

- 11 **Kana-tehon Chūshingura:** Complete set of twelve half-block prints, in colours; *three signed* HOKUSAI, and *nine signed* YANAGAWA (12)

#### SHIGENOBU (Yanagawa), 1786-1832.

- 12 **Ôsaka, Shinmachi, Nerimono,** "A Car full of Dancers, New Street, Ôsaka." HATSUFUNE TAYÛ, a girl dressed as a KUGE, holding a large SAKÉ cup, and three other large size figures of women who appear in the pageant, *signed* YANAGAWA SHIGENOBU OF YEDO; and a small copperplate Print of Urashima on a tortoise of long life (5)

#### GAKUTEI (Yashima), worked c. 1800-1840.

- 13 **Tempozan Shôkei Ichiran,** "A Glance at the Scenery of Tempozan" (Ôsaka). Three Views, Ôsaka Stone Bridge over the Aji River, and NIYAMA HAKKEI, "Eight Views into the Mountains" from the Aji River, *the latter duplicated, signed* GOGAKU; and Four Poets looking at a scroll, *signed* GAKUTEI (4)

## HOKKEI (Todoya), 1780-1850.

- 14 Oni Nembutsu seated before a writing pad, about to write a poem, on a yellow ground; HOSO-YE; *one of a set* KOKON KYŌ KASSEN, "Crazy Poems Ancient and Modern"; *signed* HOKKEI
- 15 Fan Drawing on silk: A Boat on a lotus pond, in colours; *signed* HOKKEI
- 16 Shimotsuke no Nikkō, Urami ga taki, "The Waterfall one can see behind, Nikkō (Province of) Shimotsuke"; *one of the rare set* SHOKOKU MEISHO; 7½ in. by 15¼ in.; *signed* KIKŌ HOKKEI; *framed*
- 17 Book Illustrations: KODAI GWAFU, "Drawings of Ancient Times," a scene at the steps of a palace in Tosa style; An Old Man smoking under a blossoming cherry-tree, both from books of poems, *signed* HOKKEI; and three double-page sheets, in colours (5)

TAITŌ (Katsushika), *worked* c. 1816-1853.

- 18 A Courtesan on parade, with a poem by TEN-O; A Carp in a swirl with water weeds; five other Prints, all from HARIMAZE HAN; and one of the set of Birds and Flowers, Sparrows and Wistaria (8)

## HOKUJIU (Shōtei), c. 1800-1840.

- 19 Ōiso no Tora and Kajiwara Heizo (Kagetoki): The Man making mustard to eat with his SASHIMI, "raw fish"; the courtesan Tora standing behind him and her maid squatting and covering her nose to escape the fumes of the mustard; *full-size, upright*; *signed* HOKUJIU

\* \* \* A rare and unusual print for this artist.

- 20 Kai Kuni, Saru-hashī, Shinsha no zu, "A True View of the Monkey Bridge, Province of Kai"; *full-size, oblong*; *signed* SHŌTEI HOKUJIU
- 21 Tōto, Fukagawa Susaki Benzaiten Yori Kaijō, "Benzaiten (Temple) from the Sea, Susaki, Fukagawa, Yedo," one view with publisher's seal of YEIJUDŌ, and another with publisher's seal of YAMAMOTO KYŪBEI; *both full-size, oblong*; *signed* SHŌTEI HOKUJIU (2)
- 22 Shimōsa, Chōshi ura Katsuo tsuri-bune, "View of the Bonito Fishing-boats on the Chōshi Coast, Shimosa"; YEIJUDŌ edition; *full-size, oblong*; *signed* SHŌTEI HOKUJIU



- 23 Tōto Ryōgoku no Fukei, "Scenery of Ryōgoku, Yedo," Side View of the Bridge with shadows, YAMAMOTO KYŪBEI edition; and Kazousa Ku-jū-ku Ri, Jibiki Ami, "Fishing with Seines at the Ninety-nine Ri Beach, Kazousa," *publisher's seal removed; both signed SHŌTEI HOKUJIU* (2)
- 24 Tōto Ukiye Nihon Bashi no zu: View at the Nihon Bridge at early morning, *small size, oblong*; A Shishi and Waterfall, and Viewing Fuji, two half-block prints in black and white; *all signed HOKUJIU* (3)

SHIKŌ (Momokawa), *worked c. 1773-1805.*

- 25 Hashirakake: Full-length Figure of a Tea-house Waitress standing holding a split bamboo fan, on which is a print of Danjūrō signed TOYOKUNI; *unsigned; Chōki period*

TOYOHARU (Utagawa), 1733-1814.

- 26 Fuji no Makigari no zu, "View of the Chase at Fuji," Yoritomo's hunting party; *full-size, oblong; one of the set UKIYE WAKOKU NO KEISEKI*, "Bird's-eye Views of Japan"; *signed UTAGAWA TOYOHARU*

TOYOHIRO (Utagawa), 1765-1830.

- 27 Ōmi Hakkei: Five of the set; *full-size, oblong; signed TOYOHIRO* (5)
- 28 Street Scene in Owari-chō: Triptych. Three Groups of ladies and children outside the silk mercer's shop, Ebisu-ya; *full-size, upright; signed TOYOHIRO; framed*
- 29 Asahina writing a New Year Greeting, the 27th yearly contribution of Sakaragawa Jihinari, for the year 1824, *Surimono form, signed ASAHINA TOYOHIRO*; and Cranes flying, a half-block print, black and white, *signed TOYOHIRO* (2)
- 30 Hashirakake: Gon-Chūnagon Sadaie standing on Matsuo's shore watching the burning of sea-weed, *unsigned*; and a Youth holding a falcon, *signed TOYOHIRO* (2)

TOYOKUNI (Utagawa), 1769-1825.

- 31 Segawa of Matsuba-ya with the Joromaster outside the house: Women preparing for the New Year, both sheets from triptychs; An Oiran Parade, one sheet of a pentptych of the Yoshiwara at the cherry blossom season, *all full-size, upright, signed TOYOKUNI* (3)



- 32 **A Geisha going to an Engagement**: Snow scene.—Two Actors and a Woman on a landing waiting for a boat, snow scene, *both full-size, upright*.—Two Women and a Samuri on a river bank, *half-block size, from SHIBA-I HAKKEI, "Eight Views of the Theatre," all signed, TOYOKUNI* (3)
- 33 **Street Scene in Owari-chō**: Triptych. Three Groups of ladies and children outside the silk mercer's shop, Ebisu-ya; *full-size, upright, signed TOYOKUNI*
- 34 **Spring Blossoms**: Triptych. The Princess Hinadori and her ladies in the TEIKIN HŌREI, a house on the bank of the Yoshinogawa and her lover Kuganosuke in a house on the opposite bank looking over to her, the ladies watching the cherry blossoms float down on the river; *full-size, upright; signed TOYOKUNI*
- 35 **Women of the Ox Year**, Triptych.—Women of the Boar Year, Triptych.—Women of the Dog Year, Triptych; *all signed TOYOKUNI* (3)
- 36 **Two Festival Scenes**, sheets from triptychs; and a Group of Actors outside a temple, also from a triptych; *all full-size, upright; signed TOYOKUNI* (3)
- 37 **Segawa Rokō** as Segawa of Matsuba-ya, *from the Kyōsai collection*; and two other actors in female characters; *all hoso-ye; signed TOYOKUNI* (3)
- 38 **Ichikawa Yazo III** in male character, and three other actors in male characters; *all hoso-ye; signed TOYOKUNI* (4)
- 39 **Segawa Rokō IV** in four female characters; and Ichikawa Monnosuke III in female character; *all full-size, upright; signed TOYOKUNI* (5)
- 40 **A Theatrical Performance**: Triptych. Main View of the stage with the chorus and orchestra, during a play, with part view of the side boxes and front views of the auditorium; *full-size, upright; signed UTAGAWA TOYOKUNI*
- 41 **Memorial Print of Ichikawa Dannosuke**, and seven Portraits of Actors in male characters; *full-size, upright; signed TOYOKUNI* (8)
- 42 **Onoye Matsusuke** in two male characters, and six other Portraits of Actors in male characters; *full-size, upright; signed TOYOKUNI* (8)
- 43 **Bando Mitsugorō III** in seven different characters.—Nakamura Utayemon III in seven different characters, in the year 1810; and two Theatrical Scenes; *all full-size, upright; signed TOYOKUNI* (4)

- 44 **Chūshingura, Act IX:** The House of Yuranosuke; and four UKIYE Landscapes; *all oblong; signed* TOYOKUNI (5)
- 45 **A Woman in a Shower,** walking along under a half-opened umbrella, carrying a love letter.—Women of the Monkey Year and Dragon Year, one sheet each, from triptychs; and a Theatrical Scene; *full-size, upright; signed* TOYOKUNI (4)
- 46 **The Letter Reading Scene** from CHŪSHINGURA, one version, one a Kakemono-ye, and another on a Hashirakake; *both signed* TOYOKUNI (2)
- 47 **Hashirakake:** A young man holding a girl on his shoulder while she disengages her shuttlecock from a KADOMATSU; *signed* UTA TOYOKUNI
- 48 **Hashirakake:** Kitsune Tadanobu as a fox seeking to recover the skin of his mother on a drum held by Shizuka on a balcony.—Two Women on Suma beach drawing salt water; *signed* TOYOKUNI (2)
- 49 **Hashirakake:** Kitsune Tadanobu, another copy, as above.—A Tea-house Waitress standing behind a seated man; *both signed* TOYOKUNI (2)
- 50 **Hashirakake:** A Woman standing on a platform above a house looking out at the city on the Tanabata festival.—Fording the Ōi river, a woman on a man's shoulders; *both signed* TOYOKUNI (2)

## TOYOKUNI (Gosotei), 1777–1835.

- 51 **Meisho Hakkei:** Three Views: Mio no Rakugan, Tamagawa Aki no tsuki, and Kamakura no Banshō; *full-size, oblong; signed* TOYOKUNI (3)
- 52 **Bando Mitsugorō III** as Kaga-no-oba riding a horse through the sea; three other Actor Prints; A Woman wiping her ear; *all full-size, upright*; and a half-block print of Bat and Peony; *all signed* TOYOKUNI (6)

## KUNISADA (Utagawa), 1786–1864.

- 53 **Uchiwa Fan Prints:** Four, Busts of Women from various sets; *signed* KUNISADA (4)
- 54 **Interior of a Yoshiwara House:** Pentaptych, showing the various apartments, with the inmates variously employed; *full-size, upright; signed* KUNISADA (5)

\* \* In good condition.



- 55 **Nakamura-Za**: Triptych, showing the actors in their dressing rooms and other parts of the theatre behind the stage; *full-size, upright; signed* GOTOTEI KUNISADA; and another triptych of similar scenes in the same theatre; *signed* KOKUTEISHA KUNISADA (2)
- 56 **Snow Sports**: A blue Triptych. A Group of women, some children, and two men around a well under a plum tree, some getting water for the New Year, and others playing in the snow; *full-size, upright; signed* GOTOTEI KUNISADA
- 57 **Women at Play in Snow**: Triptych. A Group of four women and three young girls snowballing one another; *full-size, upright; signed* KŌCHŌRŌ KUNISADA; *framed*
- 58 **Chūshingura**: The Attack on Ko no Moronao's Yashiki, Triptych, *full-size, upright; signed* GOTOTEI KUNISADA; *framed*
- 59 **Street Scene**: Triptych. Three women outside the shop of Dai Maru, draper.—**Interior Scene**: Triptych. An entertainment, *both signed* KŌCHŌRŌ KUNISADA.—**Under Ryōgoku Bridge**.—Triptych. Women in boats; *signed* GOTOTEI KUNISADA (3)
- 60 **Three Theatrical Triptychs**, *full size, upright, variously signed* (3)
- 61 **Catching Fire Flies**: Triptych; and **Presenting a Letter**, Triptych; *both signed* KOKUTEISHA TOYOKUNI (2)
- 62 **The Three Musical Instruments**: Triptych. Women playing them on a balcony; and **Three Women in Snow**, Triptych; *both signed* TOYOKUNI (2)
- 63 **The Fifty-four Passions of Genji**: Twelve of the set, *full-size, oblong; variously signed* (12)
- 64 **The Boys' Festival and the Girls' Festival**, *two prints from a* GO SEKKU set; and seven other Prints of Women, *variously signed* (9)
- 65 **Memorial Prints of Onoye Kikugorō IV, and of Ichikawa Monnosuke III**; and six other Theatrical Prints, *variously signed* (8)
- 66 **Awabi Shell Divers of Ise**: Triptych. Prince Genji standing, looking down at three semi-nude women opening AWABI shells and preparing the fish; *full-size, upright; signed* TOYOKUNI, and dated 1860; *framed*
- 67 **Kakemono-ye**: Iboshi Yuranosuke Yoshio, the leader of the Rōnin, full-length portrait with inscription and poem, translated; *signed* KŌCHŌRŌ TOYOKUNI

- 68 **Kakemono-ye**: An Oiran on parade, *signed* KŌCHŌRŌ KUNISADA;  
and a Woman looking at her reflection in a mirror, *signed* TOYO-  
KUNI (2)

KUNIYOSHI (Utagawa), 1797–1861.

- 69 **Memorial Prints**, of Iwai Hanshirō VI (2), Seki Sanjūrō, Bando Mitsugorō III, and Segawa Kikunojo V; *all signed* ICHYŪSAI KUNIYOSHI (5)
- 70 **Tōto Meisho**, two Views, a boatman under a bridge near Tsukudajima, and Moonlight in the Yoshiwara; *full-size, oblong; signed* ICHYŪSAI KUNIYOSHI (2)
- 71 **Shichimenjin appearing to Nichiren**, and two of the Examples of Filial Piety, Sozan hurrying home and Kwakkyo finding the pot of gold; *all full-size, oblong; signed* (3)
- 72 **Hyakunin Isshu**: Illustrations from the Hundred Poets. A Man fishing on an AJIRO on a misty morning; and four others; *full-size, upright; signed* ICHYŪSAI KUNIYOSHI (5)
- 73 **The Defeat of Yoshinaka** after the Great Battle near Awazu: Triptych. Tomoe Gozen, being given a drink of water, in the centre, and on the right Kiso no Yoshinaka shot by the archer Ishida Taro Tamehisa while his horse was floundering in a bog.—**The Flight of Yoshitsune**: Triptych; *both signed* ICHYŪSAI KUNIYOSHI (2)
- 74 **Three Women in a Window**: Triptych. Through the circular window is seen the landscape of Lake Biwa.—**Street Scene**: Triptych. Meeting a Wrestler; *both signed* ICHYŪSAI KUNIYOSHI (2)
- 75 **A Snowy Morning**: Triptych. Three Women on a balcony above pine trees.—**The Building of a Go Down**: Triptych; *both signed* ICHYŪSAI KUNIYOSHI (2)
- 76 **Plums on a Dark Night**: Triptych. Three Women under three trees; and two other Triptychs; *all signed* ICHYŪSAI KUNIYOSHI (3)
- 77 **Kisokaidō Roku-jū-Ku Tsugi**: Incidents of the Kisokaidō Stations. Koman swimming across Lake Biwa; and three others; *full-size, upright; signed* ICHYŪSAI KUNIYOSHI (4)
- 78 **Taihei-Ki**, two of the set.—Sixteen Disciples of Buddha, two of the set; two sheets of a Triptych; and two others; *full-size, upright; all signed* (8)



- 79 **Two Blue Prints:** Kichō of Sanomatsu-ya on parade and Tamashō of Tama-ya on parade; and a small Ghost Print in blue; *all signed* ICHİYŪSAI KUNIYOSHI (3)
- 80 **Five Landscapes**, and three Figure Prints of Women; *all signed* (8)
- 81 **Hatsuhana** praying under a waterfall; and ten other upright Prints; *all signed* (11)
- 82 **Kakemono-ye:** Kaga no Chiyo finding her well-bucket overgrown by morning glories, *signed* CHŌWŌRŌ KUNIYOSHI; and a Woman hanging a poem on a cherry-tree, *signed* GOKYŌRŌ KUNIYOSHI (2)

### TOYOKUNI'S PUPILS.

- 83 **Kunichika:** Two crêpe Prints, Birds and Flowers; half-length Portrait of Bando Hikosaburō, *the last signed*; one by KUNIKAZU; and one by KUNIHIRO (5)
- 84 **Kunimasa:** Memorial Portrait of Danjūrō VI.—**Kunimitsu:** Segawa Rokyō as one of the Seven Komachi, holding a mirror, —**Kunimaru:** A Group of Lady Musicians. — **Kuninaga:** "Maracaibo in Asia," *i.e.* A Dutchman's House in Java (4)
- \* \* All good copies.
- 85 **Kunimichi,** MIYO NO HARU, KODOMO DESOME ASOBI NO ZU, "Peaceful Spring, the first outing of children in play." Triptych. A Boys' procession as amateur fire brigade crossing a bridge; *full-size, upright; signed* TOYOKUNI'S PUPIL TOYOMICHI
- 86 **Kuninao:** Evening Cooling at Ryōgoku Bridge. Triptych, *full-size, upright; signed* KUNINAO
- 87 **Kuninao:** CHŪSHINGURA. Complete set of eleven scenes, *full-size, oblong; signed* UTAGAWA KUNINAO (11)
- 88 **Kuninao:** Three Memorial Prints, Sawamura Tanosuke II (two different) and Ichikawa Dannosuke; and a View of Tōeizan; *signed* (4)
- 89 **Kunisato:** Two Triptychs, a Theatrical Scene, and a Street Scene, *full-size, upright; both signed* KUNISATO (2)
- 90 **Kunitora:** Three Ukiye Views, The Three Theatres Street, Snow at Umewaka Miya, Fukagawa Hachiman-dō; and Carrying Salt-water; *all oblong; signed* (4)

- 91 **Kuniyasu** : The Rōnin crossing the bridge, snow scene, *two sheets* ; and two figures of Women ; *all signed* (4)
- 92 **Kunitsuna** : Minamoto Yoritomo visiting the Capital, Kyōto in 1192 ; *triptych* ; *full-size, upright* ; *signed* ICHIRANSAI KUNITSUNA ; *framed*
- 93 **Kuniyasu** : Stretching Cloth. Triptych. A Group of five women and a boy, some washing, some stretching cloth, with morning glories in the background ; *full-size, upright* ; *signed* KUNIYASU

## UTAGAWA SCHOOL.

- 94 **Sadahide** : CHŪSHINGURA, Acts V and IX, Rain and Snow Scenes ; Mokuboji, Snow Scene, and Hachimandō, Moonlight Scene ; *all oblong* ; *signed* (4)
- 95 **Sadahide** : A Daimyō's Procession crossing the Naniwa Great Bridge across the Yodo Gawa at Ōsaka ; *triptych* ; *full-size, upright* ; *signed* GOUNTEI SADAHIDE ; *framed*
- 96 **Sadahide** : SHICHI FUKUJIN. An original Drawing of the Seven Gods of Felicity in long Surimono form, in black and white, tinted, on paper ; *signed* GOUNTEI SADAHIDE ; and a Fan Print, Quail, Moon and Grasses (2)
- 97 **Sadahide** : ŌMI HAKKEI. Triptych. The eight celebrated Views of Lake Biwa concentrated in one large view, with Seta Bridge and Ishiyama in the foreground ; *full-size, upright* ; *signed* SADAHIDE
- 98 **Sadahide** : Fording the Ōi-gawa. Triptych. A Woman's Procession being carried across, *signed* GYOKURAN SADAHIDE.—A Procession of Rōnin ; *triptych* ; *signed* GYOKURANSAI SADAHIDE (2)
- 99 **Sadahide** : FUJI SAN TAINAI MEGURI NO ZU, "Travelling in the Womb of Fuji." Triptych. Pilgrims visiting the caves ; *dated* Horse 3 = 1858.—DAI NIPPON FUJI SAN ZETCHŌ NO ZU, "The Apex of Fuji in Japan." Triptych. Scene around the crater at a period of calm ; *dated* Snake 5 *intercalary* = 1857, *both signed* GOUNTEI SADAHIDE (2)
- 100 **Kunisada and Sadahide** : Triptych. A Moonlit Landscape with three women beside a lake, the figures by Kunisada, landscape by Sadahide
- 101 **Sadakage** : Hanaōgi and two other Women of Ōgi-ya looking at books ; *triptych* ; *signed* GOKOTEI SADAKAGE



- 102 **Sadamasu** : NANIWA TEMPOZAN FUKU, "The Scenery of Tempozan Ōsaka." Tetrptych. Groups of people on the hills overlooking the sea at the period of cherry-blossom ; *full-size, upright, on two sheets ; signed* UTAGAWA SADAMASU (2)
- 103 **Shunchō** : Comic Chūshingura, Act XI. The Attack of Moronao's Yashiki ; *a lateral diptych ; signed* SHUNCHŌ (2)  
\* \* Very rare.
- 104 **Yoshiiku** : HYAKU MONOGATARI. Eight of the sheets with ghostly figures, some of them copied from Hokusai ; *half-block size ; signed* (8)
- 105 **Yoshikazu** : OCHA NO MIZU, "The Honourable Tea-water Canal," *oblong, dated* 1853.—KAKEMONO-YE. A Woman standing, *both signed* ICHIJIUSAI YOSHIKAZU (2)
- 106 **Yoshimori** : An upright Tōkaidō View.—**Yoshitomi** : The Sake Mill, *one sheet of a triptych*.—**Yoshitora** : A blue print of a Woman.—**Yoshiyuki** : The Iris Garden ; *one of the* NANIWA HYAKKEI *set ; half-block size* (4)
- 107 **Yoshimori** : Panel Print. A Carp going up a waterfall ; *signed* YOSHIMORI ; *framed*
- 108 **Yoshitora** : The Eight Bridges View, *dated* Hare 9 = 1855.—Two Prints as Charms against small pox.—A Group of Jo and Uba playing KEN ; and Two Actors, an original drawing, *signed* MŌSAI Ō JIN SAKU, "The old man Mōsai made it" (5)
- 109 **Yoshitora** : View of the Eight Bridges, Yedo, with Fuji in the distance ; *oblong ; signed* ICHIMŌSAI YOSHITORA ; *framed*
- 110 **Yoshitoshi** : KAKEMONO-YE. Rorihakucho Chōjun and Kokusem-puriki, two of the heroes of the Suikoden, fighting in the depths of the sea ; *signed* IK'KWAISEI YOSHITOSHI
- 111 **Yoshifusa** : Original Drawing. Triptych. A Battle Scene, with an inset correction of a warrior swimming his horse across a stream ; black and white on paper ; *signed* IPPŌSAI YOSHIFUSA
- 112 **Yoshitoshi** : A full-size key block on wood for one of a set Eiyū Go-myō no Uchi, "Five Admirable Warriors" ; *signed* IK'KWAISAI YOSHITOSHI, *and dated* 1867 ; on the back four quarter-block subjects
- 113 **Yoshitoshi** : Hirai Yasumasa playing the flute on a moor by night and his brother Hakamadare Yasusuke seeking to kill him ; *triptych ; full-size, upright ; signed* TAISO YOSHITOSHI

- 114 **Yoshitoshi**: Taira no Kiyomori at the building of the Miyajima Temple commanding the sun to stand still, and three other historical scenes from the set, YOSHITOSHI MUSHA BARUI, "A Collection of Warriors"; *variously signed* (4)
- 115 **Yoshitoshi**: Sanada Saiyemon Ukimora lying in wait among water-lilies to kill the Shogun Iyeyasu; and Takuto Tenno Shōgai killing a monster, *both from* IKKWAJ ZUIHITSU, *dated* 1872. —Jizō and Emma Ō trying to make the other laugh, *diptych, all signed* (3)
- 116 **Yoshitoshi**: Two original Drawings. Bukan Zenshi and his tiger, and a Man seated holding a goblet and dipper, *both unsigned*.—Girls bathing in a lake frightened by a fish, *signed* IKKWAISAI YOSHITOSHI (3)
- 117 **Yoshitoyo**: SAI KOKU CHIMBU SHŌSHŌ TAMO TEMPAI-O NO ZU, "Subduing the Military Officials of the Western Countries with the Wine Cup," two sheets of a triptych; and ORANDA JIN NO ZU, "View of a Dutchman" *both full-size, upright* (2)

## KIYOMINE (Torii), 1788–1869.

- 118 **A Lady Singer** seated, one sheet of a pentptych MAYO GONIN BAYASHI, "Five Female Musicians"; *signed* Kiyomine; and a large Surimono; *signed* Kiyomitsu THE FIFTH DESCENDANT (*cf the Torii*), *framed* (2)

SHUNSEN (Kashosai), *worked c.* 1790–1829.

- 119 **Street Scene** outside the shop of the Publisher Gempachi Yuwatoya in Yedo, with groups of ladies passing to and fro, and people inside inspecting books; triptych, *full-size, upright*; *signed* KATSUKAWA SHUNSEN; *framed*
- 120 **Sanno Festival**: Triptych. The procession passing the draper's establishment IWAKI-YA, part of which is filled with people viewing the show; *full-size, upright*; *signed* SHUNSEN

YŪSHO (Hakuyei), *c.* 1830.

- 121 **Hashirakake**: The three Lucky things to dream of, a falcon on a pine branch, egg plant fruit growing below, and Fuji in the distance; *signed* YŪSHO *sealed* HAKUYEI

\* \* \* Nothing is known of this artist.



## BICHŌ, c. 1830.

- 122 **Two Women Dancing**, one with a TSUZUMI, and the other with a fan; *full-size, upright; signed BICHŌ*

\* \* Nothing is known of this artist.

YEIZAN (Kikugawa), *worked c. 1800-1829.*

- 123 **A Lovers' Series**: Five Prints, each with a pair of lovers; *full-size, oblong; unsigned* (5)
- 124 **Kakemono**: An Oiran on parade, drawing in colours on silk; *signed KIKUGAWA YEIZAN; framed*
- 125 **Street Scene**: Triptych. A group of eight ladies and a little girl at Uyeno Hirokōji, outside the shop Ito Matsuzaka-ya, *full-size, upright; signed YEIZAN*
- 126 **Shichi Fuku Musume Takara-bune**, "Young Ladies as the Seven Gods of Good Fortune in the Treasure Ship." Triptych; *full-size, upright; signed KIKUGAWA YEIZAN, and dated Hare 2 = 1807*
- 127 **Fūryū Ko Takara Shichi go San**, "Fashionable Children at Seven, Five and Three" (years of age). Triptych: The Ceremonies for those ages.—**Women Weaving Silk**: Triptych; *both signed KIKUGAWA YEIZAN* (2)
- 128 **Two Beauties of the Tea-houses**, Hanaōgi and Yoyo no yama, full-length; and two Women representing the Festivals of the New Year and Tanabata; *full-size, upright* (4)
- 129 **Two Geisha**, each seated outside a tea-house with shadows on the SHŌJI; and two full-length standing figures of Women; *full-size, upright* (4)
- 130 **Two Lovers**, characters in one of the Lyrical Dances; A Girl reading and Child with insect cage; Ladies and Silk Worm rearing; and a Group of Ladies under cherry trees; *full-size, upright* (4)
- 131 **The Seven Komachi**, three of the set with standing and seated figures of Women; and two of Ladies at a Chrysanthemum Show; *full-size, upright* (5)
- 132 **A Geisha** on a staircase; and four other single figures of Women; *medium size, upright* (5)
- 133 **Five Groups of Women**; *full and medium size, upright* (5)

- 134 Eight Prints of Women; *all in poor condition* (8)
- 135 Hashirakake: Busts of two OIRAN; a Tea House Waitress; and a Geisha with her SAMISEN; *all signed* YEIZAN (3)
- 136 Kakemono-ye: An OIRAN reading a letter; and a Lady walking; *both signed* KIKUGAWA YEIZAN (2)

## YEISEN (Keisai), 1789-1848.

- 137 Nikkō San Meisho no uchi, "Celebrated Views in the Nikkō Mountains." Two Views of the set: KIRIFURI NO TAKI and URAMI NO TAKI; *medium size, upright; each signed* KEISAI YEISEN (2)

\* \* \* Good copies in fine condition.

- 138 Yedo Views: Eight of the series without titles, *oblong; each signed* YEISEN (8)
- 139 Yedo Views: Four of the series with the titles YEDO MEISHO on fan leaves; *oblong; each signed* KEISAI YEISEN (4)
- 140 A Rain Scene, in long narrow form; a Theatre Scene; Yoshiwara in rain; and two half-block prints: Bird and Flower and Insect and Flower; *all signed* (5)
- 141 Two Panel Prints: Tiger and Moon, and Falcon on a pine in snow; *both signed* KEISAI (2)
- 142 Three Blue Prints: Usugoma of Tama-ya on parade, and two other Women; *all signed* KEISAI YEISEN (3)
- 143 Evening Cooling, Ryōgoku Bridge. Triptych. The river filled with pleasure boats, and fireworks in the sky; *full-size, upright; signed* IPPITSUAN YEISEN
- 144 Hashirakake: Yokihi and Genso playing the flute, an analogue; *signed* YEISEN.—Kakemono-ye: A Falcon on a pine watching a small bird flying; *signed* KEISAI YEISEN (2)
- 145 Kakemono-ye: A Carp going up a Waterfall; *signed* KEISAI; *framed*

## TOKUGEN, c. 1835.

- 146 Kakemono-ye: A Carp going up a Waterfall; *signed* TOKUGEN



## SENCHŌ (Teisai), c. 1830.

- 147 Chōtō of Owari-ya arranging chrysanthemum flowers ; *full-size, upright ; signed TEISAI SENCHŌ*

## VARIOUS.

- 148 Harimaze Han : "Various sized Blocks." Twelve sheets, *dated from 1852 to 1857* (12)

## SHIJŌ SCHOOL.

- 149 Shinano Jūkei : Five of the "Ten Views of Shinano," printed in black and grey and slightly tinted, and one duplicate on which the name of Hiroshige has been stamped ; *full-size, oblong ; unsigned* (6)

## SHIGEOKI (Matsunami), c. 1800.

- 150 Ladies in Court Costumes : Two, with text explanatory of the various parts ; *full-size, upright ; signed MATSUNAMI SHIGEOKI, one dated KYŌWA, COCK = 1801* (2)

## ŌSAKA SCHOOL.

- 151 Hokushū : An Actor Triptych, Sekibei and the Cherry-tree, and three single sheet Actor Prints ; *full-size, upright ; all signed SHUNKŌSAI HOKUSHŪ* (4)
- 152 Hokusui : ICHIKAWA DANZŌ V on the 17th anniversary of his death = 1861 ; *signed AZUMA BAITATSU.*—Hokuyei : A Woman carrying a trout on a tray ; *signed SEKKWARŌ HOKUYEI* (2)
- 153 Hirosada : A Theatrical Scene, *oblong, signed HIROSADA.*—Hotta : An Archery Gallery, *half-block ;* and Interior of a Theatre, book illustration, *both signed HOTTA.* — Keigaku : A Fan Print, the NŌ Dance, "DAN-NO-URA," *signed KEIGAKU* (4)
- 154 Nagahide : GION MI-KOSHI ARAI NERIMONO SUGATA, "A Mirror of the Procession of the Sacred Car of Gion temple," one of the set with a woman beating the drum, HOSO-YE, URUSHI-YE, *signed NAGAHIDE.*—Senchō : ŌCHU NO ONNA of MIYAKO SHINABORA, an OIRAN standing, HOSO-YE, *signed NAGAHIDE'S PUPIL SENCHŌ* (2)
- 155 Sadanobu : The Bushū Tama river by moonlight with men fishing ; Cuckoo and Moon, *both signed SADANOBU ;* and Green Bird and Persimmon, *signed NANIWATEI SADANOBU* (3)

- 156 **Shigeharu**: NI-JŪ-SHĪ KŌ NO UCHI. "The Twenty-four Examples of Filial Piety," *twenty of the set, oblong*; and a Man Reading, *full-size, upright*; all signed RYŪSAI SHIGEHARU (21)
- 157 **Fusatane**: Two oblong Views, Mi-i and Kusatsu, *signed FUSATANE and dated Tiger 9 = 1854*; both *framed* (2)
- 158 **Fusatane**: Seta, Ichiyama and Karasaki, *from an ŌMI HAKKEI set*; Sumidagawa, a Fan Print; and a Sheet from HARIMAZE HAN (5)
- 159 **Harunobu**: Fourteen single-page Illustrations from SEIRŌ BIJIN AWASE (14)
- 160 **Various Artists**: A parcel of Ninety-five Prints, *of which thirty are unmounted* (95)

HIROSHIGE (Ichiryūsai), 1797-1858.

- 161 **Sokkyō Kagebōshi Tsukushi**, "To Immediately make the shadow of a person": Four of a set of silhouette pictures showing the performer and the shadow; *half-block size*; signed HIROSHIGE TAWAMURE (for fun) (4)
- 162 **Adventures of Buster Brown**: Five half-block prints of grotesque and comical subjects without title, for which Mr. Happer found a name; *signed HIROSHIGE TAWAMURE* (5)
- 163 **Nature Fakers**: Four half-block comic prints; *signed HIROSHIGE TAWAMURE* (4)
- 164 **Historical and Legendary Subjects**: Ten square Fan prints from an early series; *signed HIROSHIGE*; and two from the same series; *signed ICHYŪSAI KUNIYOSHI*; on six sheets
- 165 **Sumidagawa**: The distracted mother of Umewaka crossing the river seeking her lost child, standing in a boat; a scene from a lyric drama; *medium size oblong*; *from an early set without titles*; signed HIROSHIGE
- 166 **Naniwa Meisho Zue**: Celebrated Views of Ōsaka: JUNKEI MACHI YOMEI SEI NO ZU, "Night Stalls in Junkei Street" and DŌJIMA KOME AKINAI, "The Rice Market, Dojima"; both *First edition*; signed HIROSHIGE.—ZAKOBA UWOICHI NO ZU, "The Fish Market, Zakoba"; *second edition* (3)
- 167 **Naniwa Meisho Zue**. Eight out of the set of ten; *all second editions* (8)



## KYŌTO MEISHO.

- 168 Tsuten Kyō no Kōfū, "Red Maples at Tsuten Bridge," with people picnicing under the trees; *First edition*
- 169 Arashiyama Mankwa, "Full Flower at Arashiyama," cherry-lined banks of the Katsura river just below the rapids; *First edition, but weak printing*
- 170 Yodo Gawa: A passenger boat under a full moon; *later edition*
- 171 Kiyomizu: The Temple seen from the Okamusa Tea-house; *later edition*
- 172 Shijō Kawara Yūsuzumi, "Evening cooling in the river bed, Shijō Quarter"; *First edition*

## TŌKAIDO GO-JŪ SAN TSUGI.

THE FIRST OBLONG SET, *published by Hōyeidō-Takeuchi.*

- 173 Nihon Bashī, *third state, No. 1.*—Shinagawa, *first state, No. 2* (2)
- 174 Kawasaki, *first and second states, No. 3* (2)
- 175 Hodogaya, *only state, No. 5.*—Fujisawa, *only state, No. 7*
- 176 Totsuka, *first and second states, No. 6* (2)
- 177 Hiratsuka, *only state, No. 8.*—Hakone, *only state, No. 11* (2)
- 178 Odawara, *fourth and fifth states, No. 10* (2)
- 179 Mishima, *first state, No. 12.*—Yoshiwara, *first state, No. 15* (2)
- 180 Hara, *only state of the block, but with variations in the colour of the mountains, grey, pink and green; three copies, No. 14* (3)
- 181 Kambara, *Only state, No. 16.*—Yui, *only state, but nicely graded sea, No. 17* (2)
- 182 Okitsu, *only state, No. 18.*—Ejiri, *only state, No. 19* (2)
- 183 Fuchū, *only state, No. 20.*—Mariko, *third state, No. 21* (2)
- 184 Okabe, *first state, No. 22.*—Fujieda, *only state, No. 23* (2)
- 185 Shimada, *only state, No. 24.*—Nissaka, *only state, No. 26* (2)

- 186 Kakegawa, *only state*, No. 27.—Fukuroi, *only state*, No. 28 (2)
- 187 Mitsuke, *only state*, No. 29.—Hamamatsu, *only state*, No. 30 (2)
- 188 Arai, *only state*, No. 32.—Shirasuka, *only state*, No. 33 (2)
- 189 Futagawa, *only state*, No. 34.—Yoshida, *only state*, No. 35 (2)
- 190 Goyu, *first state*, No. 26.—Akasaka, *only state*, No. 37 (2)
- 191 Fujikawa, *only state*, No. 38.—Okazaki, *only state*, No. 39 (2)
- 192 Chiryū, without the whale-back hill: No. 40.—Narumi, *only state*, No. 41 (2)
- 193 Miya, *only state*, No. 42.—Yokkaichi, with the shadow on the man's cloak; No. 44 (2)
- 194 Ishiyakushi, *only state*, No. 45.—Shōno, *first state*, but a weak copy, No. 46 (2)
- 195 Kameyama, *only state*, No. 47.—Seki, *only state*, No. 48 (2)
- 196 Tsuchiyama, *second state*, No. 50.—Minakuchi, *only state*, No. 51 (2)
- 197 Ishibe, *only state*, No. 52.—Kusatsu, *only state*, No. 53 (2)
- 198 Ōtsu, *second state*, No. 54.—Kyōto, *only state*, No. 55 (2)
- 199 Duplicate Prints, Tōkaidō Series, twenty-nine (29)
- 200 Tōkaidō: Complete set of the fifty-five views in album form
- 201 Marusei Tōkaidō: Fifty-four out of the set of fifty-five oblong views, No. 30, Hamamatsu, being absent (54)
- 202 Yesaki Tōkaidō: Nine sheets from this set; *oblong, of slightly smaller size* (9)
- 203 Ōmi Hakkei: Four of the set, Sunset at Seta, Moon at Ishiyama, Rain at Karasaki, and Snow on Mount Hira; *various editions* (4)
- 204 Honchō Meisho, "Views of the Mainland": Three of the set, Kanazawa, Nunobiki Waterfall, and Kiyomi Beach, Sunshū
- 205 Ninon Minato Tsukushi, "The Harbours of Japan": Five out of the set of ten; *oblong* (5)



## SECOND DAY'S SALE.

Friday, December 16th, 1921.

HIROSHIGE (Ichiryūsai), 1797-1858—*continued*.

KISOKAIDŌ TSUZUKU NO ICHŪ.

"THE KISO ROAD, A CONTINUOUS SERIES FROM TOWN TO TOWN."

LOT

- 206 Nihon Bashi Yuki no Akebono, "Snowy Day-break, Nihon Bridge," *second state*, No. 1.—Itabashi no Eki, A man shoeing a horse; *second state*, both by Yeisen, but unsigned (2)
- 207 Urawa Shuku Asama-yama Embō, "Distant View of Mount Asama from Urawa Post Station," *second state*, No. 4.—Ōmiya Fuji no enkei, "Distant View of Fuji from Ōmiya," *second state*, No. 5; both by Yeisen, but unsigned (2)
- 208 Ageo Shuku, Kamo no Yashiro, "The Shintō Temple Kamo, Ageo Post Station"; *second state*, No. 6.—Okegawa Shuku, Kōgen no Kei, "View of the Open Common, Okegawa Post Station"; No. 7, *second state*; both by Yeisen, but unsigned (2)
- 209 Kōnosu Fuki-age Fuji embō, "Distant View of the 'blown-up' Fuji from Kōnosu," *second state*, No. 8.—Kumagai Ha-chō Tsusumi, "The Eight chō Embankment at Kumagai," *second state*, No. 9; both by Yeisen, but unsigned (2)
- 210 Fukaya no Eki, *second state*, No. 10.—Honjō Shuku Kanryū-gawa watashiba, "The Ferry, Kanryū River, Honjō Post Station," *second state*, No. 11; both by Yeisen, but unsigned (2)
- 211 Kuragano Shuku, Karasugawa no zu, "View of the Karasu River, Kuragano Post Station," *second state*, No. 13: by Yeisen, but unsigned.—Annaka, *late issue*, No. 16; signed HIROSHIGE (2)
- 212 Sakamoto, *second state*, No. 18; by Yeisen, but unsigned.—Iwamurata, *first state*, No. 23; signed KEISAI (2)
- 213 Shionada and the Chikuma River, *First edition*, No. 24.—Shimo no Suwa, the Rest House, *late issue*, No. 30; both signed HIROSHIGE (2)

- 214 Shiojiri Tōge, Suwa no Kosui Hibo, "The Frozen Lake Suwa from Shiojiri Pass," *second state*, No. 31; *by Yeisen, but unsigned*. —Motoyama, *First edition*, No. 33; signed HIROSHIGE (2)
- 215 Niegawa, the Rest House, *First edition*, No. 34; signed HIROSHIGE. —Yabuhara Torii Tōge, "The Torii Pass, Yabuhara," with men viewing the scenery, *second state*, No. 36; *by Yeisen, but unsigned* (2)
- 216 Agematsu, The Awakening Platform and Ono Waterfall, *late issue*, No. 39; signed HIROSHIGE. —Nojiri Ina-gawa bashi Enkei, "Distant View of the Ina River Bridge, Nojiri," *second state*, No. 41; *by Yeisen, but unsigned* (2)
- 217 Magome Eki Tōge Yori, "Approach to the Pass, Magome Station," *second state*, No. 44; *by Yeisen, but unsigned*. —Ochiai, *late issue*, No. 45; signed HIROSHIGE (2)
- 218 Ōi, with travellers crossing the pass in a snowstorm, *late issue*, No. 47. —Hosokute, *First edition*, No. 49; *both signed* HIROSHIGE (2)
- 219 Fushimi, *First edition*, No. 51. —Ōta, *late issue*, No. 52; *both signed* HIROSHIGE (2)
- 220 Unuma no Eki, Inu-yama Yori Embō, "Distant View of Unuma Station from Inu-yama," with the Castle of Inuyama on the right, *second state*, No. 53; *by Yeisen, but unsigned*. —Mieji with bamboos and wild camellia flowers, *First edition*, No. 56; signed HIROSHIGE (2)
- 221 Seki-ga-hara, *First edition*, No. 59. —Imazu, *First edition*, No. 60; *both signed* HIROSHIGE (2)
- 222 Bamba, *First edition*, No. 63. —Takamiya, *First edition*, No. 65; *both signed* HIROSHIGE (2)
- 223 Echigawa, *First edition*, No. 66. —Kusatsu, *First edition*, No. 69; *both signed* HIROSHIGE (2)
- 224 Duplicates of Sakamoto, Shimo-no-suwa, Ochiai and Takamiya (4)
- 225 Chūshingura: Complete set of twelve full-size oblong prints, only one of which has its ornamental border of black and white vandyke design with TOMOYE at intervals; *published by MARUSEI in the censored period 1842-53*; signed HIROSHIGE (12)  
\* \* A different set from any recorded by Mr. Happer.
- 226 Uwo Tsukushi, "Series of Fishes": Ako Akame, Ise-Ebi and Shiba-Ebi, and Asagao and Buri; *from the first series*; *all signed* (3)



- 227 **Uwo Tsukushi** : Koi, Katsuo, and Ayü ; *from the first series ; all signed* (3)
- 228 **Uwo Tsukushi** : Tobi-uo and Ishimochi, Suzuki and Akagai, and Asagao and Buri ; *from the second series ; all signed* (3)
- 229 **Kwa-Chō**, large vertical Panel : ONAKA-DORI, a long-tailed bird on a branch of a plum with greenish white blossoms ; *signed HIROSHIGE, with seal JAKURINDŌ* |
- 230 **Kwa-Chō**, medium size Panel : Two Wild Ducks and Water Reeds ; *signed HIROSHIGE ; KAWA-SHŌ seals ; framed*
- 231 **Kwa-Chō**, medium size Panel : TSURU AND YOMENA, "Crane and *Boltonia cantonensis*" ; *signed HIROSHIGE ; KAWA-SHŌ seal*
- 232 **Kwa-Chō**, Three on a block size : Blue bird and Cherry, Cuckoo and Moon, and Egret and Water Reeds ; *all late issues* (3)
- 233 **Kwa-Chō**, Four, three on a block size : Chidori and Waves, Cock on a garden fence, small Bird on *Pæonia moutan*, and Falcon on a Pine with a creeper hanging ; *all signed HIROSHIGE ; the Cock dated Tiger 2 = 1854* (4)
- 234 **Kwa-Chō**, One large Panel : A Grossbeak and Nanten, all in blue ; and three others, *various sizes ; all signed HIROSHIGE* (4)
- 235 **Kwa-Chō** : Wax-bill and Camellia ; and three others, *various sizes ; all signed HIROSHIGE* (4)
- 236 **Panel Prints** : Iwa ni Karashishi, Shishi on a rock watching its cub climbing up, a large size panel, *with JAKURINDŌ seal under the signature* ; and another, similar, but the shishi reversed from right to left, *seal under the signature ICHIRYŪSAI* ; and two Tan-zaku of Fishes on one sheet (3)
- 237 **Fuku Toku Kane no Naruki**, "Money-bringing Trees." A Woman on her knees preparing eggs for her husband's breakfast ; in the right hand top corner leaves composed of gold coins and branches forming the word MUTSUMAJIKI, "Amicable."—Yoshitsune and Benkei ; and three other sheets from different series ; *all signed HIROSHIGE* (5)
- 238 **Dōkei Musha Tsukushi**, "A Series of Comic Warriors." Four of the set on two undivided sheets, *half-block size ; signed HIROSHIGE TAWAMURE* (for fun) *and dated Tiger 8 and 12 = 1854* (2)
- 239 **Seirō Hanami**, "Flower Viewing of the Tea-houses." A Procession of Yoshiwara women and attendants winding round Asukayama at the cherry blossom festival, a fan leaf printed in blue ; *signed HIROSHIGE*

\* \* \* Very rare.

- 240 **Half-block Fuji Views**: Six of the set, on three mounts; *signed* HIROSHIGE (3)
- 241 **Meisho Yedo Hakkei**, "Eight Celebrated Views of Yedo." Six of the set of half-block triptychs: Autumn Moon at Takanawa; Evening Snow at Asakusa; Sunset, Ryōgoku; Evening Bell, Uyeno; Returning Boats, Tsukudajima, and Spring Rain at Mimiguri; *all signed* HIROSHIGE; *published by* JOKIU (6)
- \* \* Not in the Happer collection.
- 242 **Kakemono-ye**: Narihira viewing Fuji, on horseback, with two attendants, one carrying his sword and the other a sheathed halberd; *signed* HIROSHIGE; *framed*
- 243 **Narumi**, one of the Tōkaidō stations. View of the house where ARIMATSU SHIBORI is sold, *i.e.* crimped cotton cloth; *an extra large size print*, 14½ in. by 19¾ in.; *signed* "To order," ICHIRYŪSAI HIROSHIGE; *framed*
- 244 **Yokohama**: View of the Town from the sea front, triptych; *full-size, upright*; *signed* "By request," HIROSHIGE
- 245 **Sumida-gawa**: View of the River with both banks under snow, triptych; *one of a TOTO MEISHO series*; *full-size, upright*; *signed* "By request," ICHIRYŪSAI HIROSHIGE; *framed*
- 246 **Nihon Bashi**: View of the Bridge from the fish market side of the canal, triptych; *one of a TOTO MEISHO series*; *signed* "By request," ICHIRYŪSAI HIROSHIGE; *framed*
- 247 **Enoshima Iwaya**: View of the cave side of the island with women fishing and an urchin in the sea, triptych; *medium size, upright*; *signed* HIROSHIGE; *framed*
- 248 **Sumida-gawa Setchū no zu**, "View of the Sumida river in snow." A Woman landing from a boat, and two others on the bank, triptych; *one of a series YEDO MEISHO SHIKI NO NAGAME*; *full-size, upright*; *signed* HIROSHIGE; *framed*
- 249 **Asuka-yama** at the Cherry blossom season with women picnicing in the foreground, triptych; *one of a set YEDO MEISHO ZU KWAI*; *full-size, upright*; *signed* HIROSHIGE; *framed*
- 250 **Hisakata-ya Furuichi Odori**. "The Furuichi Dance." Three Women on a balcony overlooking a garden, watching the dance on the gallery beyond the garden, triptych; *full-size, upright*; *signed* HIROSHIGE
- 251 **Tsuki no Yūbe**, "Evening Moon." Three Women on the garden front of a house, one throwing a shadow on the circular SHŌJI behind her, triptych; *full-size, upright*; *one of a SETSU GEKKA set*; *signed* HIROSHIGE

\* \* Not recorded by Happer.



- 252 Mitate Hakkei, Gion Mori Yoru Ame, "Night Rain, Gion Wood; *one of a set of "Eight Journeys":* Tadamori and the Temple Lantern filler, triptych; *full-size, upright; signed* HIROSHIGE
- 253 Rokugo-gawa Watashi, "The Ferry, Rokugo river," with women in boats passing in mid-stream.—Enoshima Iwaya no zu, Parties of Girls from schools of Geisha exploring the caves and rear of the cliffs, both triptychs; *full-size, upright; signed* HIROSHIGE (2)
- 254 Yedo Kōmei Kwaitei Tsukushi, "The Celebrated Resorts (*i.e.* Tea-houses) of Yedo"; fourteen of the set, *full-size, oblong; all signed* HIROSHIGE; *from various editions* (14)
- 255 Upright Tōkaidō, *published by* TSUTA-YA: Thirty-six of the set; *each signed* HIROSHIGE and dated Hare 7 = 1855 (36)
- 256 Upright Tōkaidō: Eight duplicate sheets (8)
- 257 Roku-jū-yo Shu Meisho Zu Kwai: "Views of the Sixty-odd Provinces." Thirty-three of the set; *full-size, upright; all signed* HIROSHIGE, and dated 1853-1856 (33)
- 258 Meisho Yedo Hyak'kei: Ten of the series, "One Hundred Views of Yedo" (10)
- 259 Meisho Yedo Hyak'kei: Another ten (10)
- 260 Meisho Yedo Hyak'kei: Another ten (10)
- 261 Meisho Yedo Hyak'kei: Another ten (10)
- 262 Meisho Yedo Hyak'kei: Another ten (10)
- 263 Meisho Yedo Hyak'kei: Another ten (10)
- 264 Muraichi Half-block Tōkaidō: Six Views, and Tsuta-ya Half-block Tōkaidō; *oblong, two views* (8)
- 265 Yamada-ya Yedo Meisho, the Figure Set, thirteen out of the set of forty; *oblong, seal dated* 1853-56 (13)
- 266 Yedo Meisho: The set with KIKAKUDŌ red stamp on the margins; *oblong, fourteen of the set* (14)
- 267 Yedo Meisho: Another fourteen of the same set (14)
- 268 Toto Meisho: The set with SANOKI seal printed on the margins; *oblong, sixteen of the set* (16)

- 269 **Yedo Views**, from various editions; *all oblong, twenty-five* (25)
- 270 **Yedo Views**: Another twenty-five (25)
- 271 **Ōko, Uwanari Uchi no zu**: "Olden Times. To beat a second wife." Triptych. A large number of women engaged in a domestic quarrel; *full-size, upright; signed HIROSHIGE, and dated Rat 8 = 1852*
- 272 **Cherry Viewing by the Tamagawa**. Triptych. Groups of Women walking by the Tama river in the suburbs of Yedo; *full-size, upright; signed HIROSHIGE, and dated Dragon 2 = 1856*
- 273 **Ryōgoku Yūsuzume**: "Evening Cooling, Ryōgoku." Triptych. View of the river with the bridge on the left; *full-size, upright; signed HIROSHIGE, and dated Tiger 5 = 1854; framed*
- 274 **Chōshi no hama**. One of the Views of the Sixty-odd Provinces, *framed*; and three others of the set, *unframed* (4)
- 275 **Kakemono-ye**: A Group of Cranes flying in a rosy sky above an up-curling wave of the sea, two sheets; *signed HIROSHIGE, and dated Horse 5 = 1858* (2)
- 276 **Awazu Hara Kassen**: "The Battle of Awazu Moor." Two sheets of a triptych, showing Kiso no Yoshinaka being shot by Tamehisa, and Kanehira, Yoshinaka's principal retainer fighting; and five other sheets from various triptychs (7)
- 277 **Ōmi Hakkei**. Two Views: Homing Geese, and Returning Boats, from the UWO YEI upright edition, *dated Snake 3 = 1857*.—**Awa. Kiyosumi Yama**, from the "Mountain and Sea" set.—**Sokokura**, one of the set, "The Seven Hot Springs of Hakone" (4)
- 278 **Eight Tōkaidō Views** from various sets; and five Prints of various sets and sizes (13)
- 279 **Book Illustrations**: Fifteen double pages, from one of the small books of views
- 280 **Sixteen Views**: Various landscapes from ŌMI HAKKEI, KANAZAWA HAKKEI and other sets; *all in poor condition* (16)
- 281 **Fuji San-ju Rokkei**: Thirty-two of the Thirty-six Views of Fuji; *upright, each signed HIROSHIGE, and dated Horse 4 = 1858* (32)
- 282 **Fuji San-jū Rokkei**: Nine duplicate views (9)
- 283 **Original Drawings**: Kanagawa, a small Tōkaidō View, *oblong*; Awa, and another of a Poet seated; *both signed HIROSHIGE* (2)

## HIROSHIGE and KUNISADA.

- 284 **Moonlight at Akashi**: Triptych. Two GEISHA on a balcony watching the departure of a guest and his servant through the SUZUKI grass at the edge of the inland sea, landscape by HIROSHIGE, figures by KUNISADA; *one of the series FŪRYŪ GENJI AWASE, dated Ox 4=1853*
- 285 **Shinshū, Tago no Tsuki**, "Rice-field Moons, Shinano." Triptych. In the centre a gentleman with materials for writing, standing, looking at the reflections of the moon in the flooded rice fields, and a woman squatting holding his SUZURI-BAKO; landscape by HIROSHIGE, figures by KUNISADA; *signed Cock 3=1861; framed*
- 286 **Sōshū Enoshima**: Triptych. On the right a gentleman standing, leaning on the pole of a KAGO, looking at the causeway leading to the island, with travellers passing along; landscape by HIROSHIGE, figures by KUNISADA; *dated Cock 10=1861; framed*

## HIROSHIGE II, 1826-1869.

- 287 **Seta Sekishō**, "Sunset at Seta," *one of the set ŌMI HAKKEI; oblong, signed NI SEI (the second) HIROSHIGE and dated Goat 2=1859.—Shokoku Meisho Hyak'kei, Ten of the "Hundred Views of the Provinces"; upright, signed HIROSHIGE, and dated 1859-61* (11)
- 288 **Yokohama Ganki Rōjō**, "The Upper Floor of Ganki (a tea house) Yokohama." Triptych. People passing along the corridor outside great bell-shaped windows; *full-size, upright, signed HIROSHIGE, and dated Monkey 6=1860; and a Foreign View of Houses and People, diptych; signed HIROSHIGE, and dated Cock 9=1861* (2)
- 289 **Fu-ra-so-zu**: A Dutch Lady carrying a parasol and walking beside a boy astride a large black dog; *upright, signed HIROSHIGE, and dated Monkey 10=1860.—Fukagawa Hachimandō, all in blue, one of the YEIDO MEISHO set; signed HIROSHIGE, and dated Boar 2=1863.—Toto San-ju-Rok'kei, Six Views; upright, signed HIROSHIGE, and dated Dog year=1862* (8)
- 290 **Yedo Meisho Zu Kwai**, "An Assembly of Yedo Views," Eight Views; *upright, signed HIROSHIGE, and dated Boar year=1863* (8)
- 291 **Dai Nihon Meisho Ichiran**, "Japan at a Glance." Pentaptych. A contour map; *medium-size, upright; signed TŌTO ZEN (formerly) HIROSHIGE, KISAI RISSHŌ, and dated Tiger 7=1866.—A Plum Garden, also signed KISAI RISSHŌ, and dated Tiger 7=1866; from a series SAN-JŪ-ROK'KWASEN* (2)



## HIROSHIGE III, 1844-1894.

- 292 **Dai Nihon Bussan Zue**, "The Products of Japan": Three half-block oblong Views, *unsigned*.—**Kwa Chō Zu Kwai**: Two Bird and Flower Subjects; *upright, signed* HIROSHIGE, and *dated* MEIJI 12 = 1879 (5)

## HIROKAGE, c. 1860.

- 293 **Yedo Meisho Dōke Tsukushi**, "A Series of Comic Views of Yedo": Fourteen of the series, *full-size, upright; signed* HIROKAGE, and *dated* 1859-60 (14)

## SUGAKUDŌ, worked c. 1850-60.

- 294 **Iki Utsushi Shi-jū-hachi Taka**, "Forty-eight Birds from Life": Six of the set; *signed and dated* Goat year = 1859 (6)

## KYŌSAI (Kawanabe), 1831-1889.

- 295 **A Crow** on a plum branch; **A Crow** flying, both black and white; **A Tiger** and a **Leopard**, YOKO-YE, in colours.—**Shōbutsu moko no shinzu**, "A genuine Picture of a ferocious Tiger" killing a cock, *from an upright set* KANJAKU MIKEN, "Things rarely seen"; *all signed* (4)
- 296 **A Crow** on a plum branch, black and white; and five **Humorous** Subjects, in colours; *all signed* (6)

## VARIOUS ARTISTS.

- 297 **Toshichika**: **Mongaku** doing penance under a waterfall.—**Bairei**: Three **Kwa-chō** Prints.—**Zeshin**: A **Fan** Print; and ten others (15)
- 298 **Modern Artists**: Eighteen Prints, various (18)
- 299 **Twelve Prints**, *all in poor condition* (12)

## DRAWINGS.

- 300 **Hokusai**: Three of the 108 Chinese Heroes, *unsigned*; and three other **Figure** Subjects; *unsigned* (6)

- 301 **Hokusai**: Two Rats attacking part of the head of a fish, *sealed* HOKUSAI; and three outline ink drawings of figure subjects by other artists (4)
- 302 **Utagawa School**: An Earthquake; A Woman seated; and Twelve Illustrations for a Story, on five sheets, *some signed* YOSHIHARU (7)
- 303 **Shijō School**: Three of Animals, one Figure, and two Plants, on five sheets, black and white, *unsigned* (5)
- 304 **Four Animal Studies**, and three others of Fish, *unsigned* (7)
- 305 **Thirteen Bird Studies**, mostly in colours, *unsigned* (13)
- 306 **Two Fan Leaves**: Chidori and waves, and Fugu fish, black and white tinted, on silk, *signed* KWASŪ, *late 17th cent.*; *framed* (2)
- 307 **Three Fan Leaves**: Court Ladies picking young pines for the New Year; Cranes flying around a Pine; and Floral panels, all on gold ground on paper; *Tosa School* (3)

## SURIMONO.

- 308 **Hokusai**: A TAIYŪ on parade in snow on New Year's Day; A Woman looking at an escaping bird; A Woman placing offerings to Daikoku on the god's shelf; *all signed* SŌRI; Picks for the KOTO and other things; *signed* HISHIKAWA SŌRI (4)
- 309 **Hokusai**: Yoshitsune serenading Joruri Hime; Two Women, one playing bouncing ball, the other carrying New Year water; The Hare and the Badger; The Tokonoma for New Year Morning; *all signed* HISHIKAWA SŌRI (4)
- 310 **Hokusai**: Ohara Woodsellers; Ladies entertaining Daikoku; A TAIYŪ and SHINZO outside a house, snow scene; and two others; *all signed* SŌRI ARATAME HOKUSAI (5)
- 311 **Hokusai**: The Seven RI Beach at Ebb-tide, a pair on one sheet, *signed* TAITŌ.—Two Masqueraders at a Sumiyoshi fête getting a light.—Crabs and Flowers by a stream; *both signed* ZEN HOKUSAI TAITŌ; and two others, *signed* HOKUSAI (5)
- 312 **Hokusai**: Ladies viewing plum blossom.—A TAIYŪ and KAMURO.—Tametomo on Hachijo island and two women carrying salt water.—A Crane flying between plum-blossom and a rising sun; the two last long SURIMONO; *all signed* KATSUSHIKA HOKUSAI (4)

- 313 **Hokusai**: The "Mocking Series," a set of five, with portraits of actors in the style of Toyokuni: ICHIKAWA DANJŪRŌ VII as Soga no Gorō; ICHIKAWA KOMAZŌ II as Soga no Jūrō; ICHIKAWA KŌDANJI as Asahina no Saburō; ICHIKAWA DANZŌ V as Kudō Suketsune; and MATSUMOTO KŌSHIRŌ V as Ōmi no Kotoda; *all signed* KATSUSHIKA NO ŌYAJI-I-TZU (5)
- \* \* On these Hokusai has written: "I am not a painter of the portraits of actors, but I can mock like a monkey." De Goncourt gives the date of the set as 1823, but they were probably intended for the Monkey year 1824.
- 314 **Hokusai**: A Woman polishing up the mirror of a TAYŪ.—A Plum Blossom Party.—A Woman and a decorated KOME-INU.—A Woman standing by a landing-stage.—A Man and Woman and a monkey on a perch; *all signed* GWAKYŌ JIN HOKUSAI (5)
- 315 **Hokusai**: Kojima Takanori and Shiba Shojo writing their historic messages.—Travellers beside grazing grounds at Chiryū; *both signed* GETTCHĪ RŌJIN I-TZU. — Women watching children at play, a long Surimono, *signed* I-TZU HOKUSAI.—A Man performing with a puppet on a GO table, *signed* HOKUSAI ARATAME KATSUSHIKA I-TZU (4)
- 316 **Hokusai**: Yoshitsune carrying his horse down Hiyodorigoye.—Crow and Sword, Emblem of the Minamoto.—The Tide Ruling Jewels; and three of the set UMA TSUKUSHI for the Horse year 1822; *all signed* FUSENKYŌ I-TZU.—A Woman modelling a mountain.—A Woman playing KO AWASE; *both signed* HOKUSAI ARATAME I-TZU (8)
- 317 **Hokusai**: Two small Prints, *unsigned*; and eleven Modern Reproductions (13)
- 318 **Hokkei**: Three of a set with sea-shells.—An OIRAN seated outside a house.—Women looking at horses on a screen.—Kintoki and the ONIYARAI ceremony; *all signed* HOKKEI (6)
- 319 **Hokkei**: HIMONO for the New Year.—Flowers for Six Months from the Sumida-gawa Flower House.—Lucky Things to dream about; and three others; *all signed* HOKKEI (6)
- 320 **Hokkei**: YAMA MATA YAMA, "Mountains upon Mountains." Kintoki and Yama Uba, a diptych Surimono; and sixteen others; all modern reproductions (17)
- 321 **Gakutei**: KATSUSHIKA REN MEISU JŪBAN, "Katsushika Series. Ten Celebrated Subjects." Four of the set, The Five Generals of the Shōku dynasty, The Ten Learned Men, The Three Heroes of the Han dynasty, and The Eight Celebrated Drinkers; *all signed* GAKUTEI (4)



- 322 **Gakutei**: HONCHŌ NI-JŪ-SHI KO, "The Japanese 24 Paragons." Three of the set, HŌJŌ YASUTOKI seated in an audience; YORI-YOSHI striking a rock with his bow to get water for his men; SATSUMA NO TADANORI under a cherry-tree.—An Equatorial Armillary.—A Sparrow Dance; *all signed* GAKUTEI (5)
- 323 **Gakutei**: Crabs on a sandbank.—Two Puppies under a pine.—The First Crow, a woman seated about to write a poem; and a Fan Print; *all signed* GAKUTEI (4)
- 324 **Gakutei**: A Yoshiwara Belle on Parade in a circle, and the great gate of the Yoshiwara above.—A Lady with a fan in a circle, and a Peacock on a fan leaf.—A Carp going up a waterfall.—A Carp among weeds.—Morning Glories, shears, and a bowl; *all signed* GAKUTEI (5)
- 325 **Gakutei**: Three modern reproductions. — **Shigenobu**: Five modern reproductions (8)
- 326 **Shinsai**: KONREI TSUZUKE, "A Series (of things for) Marriage Ceremonies." Four of the set.—Two Women with New Year gifts.—A Man on horseback with a child's kite caught on his spear.—A Woman temple visiting.—A Woman whose GETA has come loose in the snow; *all signed* SHINSAI (8)
- 327 **Shinsai**: A Pipe Case lacquered and inlaid mother-o'-pearl.—Toilet Cases.—A Bow and Arrows on a stand.—A Poet on horseback, *from a* KASEN AWASE *set*.—A Woman reading a book.—A Hot wine pot.—Travelling Robes, etc. *from a* GENJI *set*; *all signed* SHINSAI
- 328 **Shinsai**: Ten, all with designs of a symbolical character; *signed* SHINSAI (10)
- 329 **Shinsai**: Another ten of a like character (10)
- 330 **Shinsai**: Another ten (10)
- 331 **Shinsai**: A long Surimono, a partly unrolled makimono; *signed* RYŪRYŪKYO SHINSAI.—The Rok'kasen.—Two symbolical designs.—Two modern reproductions; *signed* SHINSAI (6)
- 332 **Hokusai's Pupils**: A New Year Meeting outside a plum garden; *signed* HOKUBA.—A Group of Ladies entertaining; *signed* TEISAI.—A Woman as Kugutsune Kanako with her foot on the string of a kite, decorated with a horse; *unsigned, but by* HOKUSEN.—A Bowl and other things, products of Yedo; *signed* HOKUTEI JOREN.—A Woman with a plum branch; *unsigned, but by* SŌJI; and A Woman with a harp; *signed* SŌRI (6)

- 333 **Hokusai's Pupils**: A Monkey and cup stand; *signed* YANAGAWA. Takeshi Uchi no Sukune casting the tide jewels into the sea; *sealed* YANAGAWA.—Daikoku's Bales of Rice and Rats; *signed* HOKUJIU.—Asahina pulling off an OIRAN'S OBI; *signed* SHŌTEI HOKUJIU.—Daikoku riding on an ox to town on New Year's Day; *signed* HOKUICHI.—A long Surimono, long-life celebrities playing EN-MUSUBI for patent medicines as prizes; *signed* SHISENTEI, and dated 1830 (6)
- 334 **Hokusai School**: Cherry viewing at Gotenyama, and three others; *all unsigned*.—A Woman playing a TSUZUMI; *signed* HOKU-UN TAIGA; two copies, modern reproductions.—Four other modern reproductions; *unsigned* (10)
- 335 **Shikō**: Manzai Dancers, and Three People on a Bridge; *both signed* SHIKŌ.—**Utamarō**: KITSUNE seeking to entrap Okame, and A GEISHA singing to a man beside her; *both signed* UTAMARŌ; both modern reproductions (4)
- 336 **Kikumaro**: Two Lacquer Boxes, and shells bearing the long months of the year 1814; *signed* BOKUTEI TSUKIMARŌ.—Two Court Ladies; *signed* BOKUTEI TSUKIMARŌ.—Two others; *signed* TSUKIMARŌ.—Kintoki and an eagle; *signed* KWANUNSAI TSUKIMARŌ (5)
- 337 **Toyohiro**: FŪRYŪ JŪ-NI DAN. A complete set of twelve oblong prints illustrating the various phases in a girl's education from her first visit to a temple to her wedding; New Year Flower Arrangement; A Cray Fish as Takarabune; *all signed* TOYOHIRO; *the last modern* (14)
- 338 **Toyokuni**: Two Actors seated round a brazier; *signed* TOYOKUNI.—**Kunisada**: A Woman with a suit of armour; A Woman frightened at her mirror; *both signed* GOTOTEI KUNISADA.—A Woman beside a Koto; *signed* KŌCHŌRŌ KUNISADA.—Ichikawa Danjūrō as Fudō, and two others; *signed* KUNISADA.—A Group of four Actors; *signed* TOYOKUNI (8)
- 339 **Utagawa School**: The TOKONOMA on the New Year Day; *signed* KUNINAGA.—Murasaki Shikibu at a writing table; *signed* GOKOTEI (Sadakage).—A long Surimono with five figures; *signed by different artists*: SHUNYEI, TOYOKUNI, HOKUBA, SETTEISUI and IZUMI TSUKIYOSHI.—Three others, *unsigned* (6)
- 340 **Shunman**: A GEISHA talking to a man; *signed* SHŌZADŌ SHUNMAN.—A Cat on a box; New Year Hangings and SAKÉ Cup; Butterflies; *these signed* SHUNMAN; Five others, *sealed* SHUNMAN; and one modern reproduction (10)

- 341 **Katsukawa School**: Long Surimono, Dispute with a fish-seller; *signed* SHUNYEI.—Two Men foot-wrestling, with a lady umpire; *signed* KATSUKAWA SHUNKYŌ.—Swords, Armour, etc.; *signed* SHUNTEI.—Man and Hobby-horse; *signed* SHUNSEN; and four others, *unsigned* (8)
- 342 **Yeisen**: Hotei playing with children.—Two Women by a brazier.—A GEISHA serving Bishamon with SAKÉ.—A Woman reading.—A GEISHA reading.—Four emblematic Designs; *all signed* KEISAI.—Another emblematic Design; *signed* KEISAI YEISEN (10)
- 343 **Yeisen and Pupils**: Cups for Temples with names on them and a spray of cherry-blossom, *one of a set* "Products of Yamashiro."—Kosagi at the Yoro Waterfall; *both signed* KEISAI.—Pipe Case and Pouch; *signed* HŌRAI YEISHIN.—An extra large Surimono, A Company in a Tea-house and a downpour of rain outside; *signed* HARUKAWA GOSHICHI; *the last rare* (4)
- 344 **Various Artists**: An Ōsaka Surimono; *signed* MASANOBU.—A Woman writing; *signed* GESSAI.—A Pheasant; *signed* HANKŌ.—Women at the Cherry-blossom viewing; *signed* ZONSAI.—A Goat; *sealed* SENRAI.—A Woman wrapping a box; *signed* SHOTO.—A Court Lady and Noble; *signed* KOIN.—A Mouse and mushrooms; *signed* HOSAI (8)
- 345 **Various Artists**: A Woman arranging her hair; *signed* OISHI MATORA.—Two Emblematic Designs for Months; *signed* SHŪRI.—A Bird on bamboo grass; *signed* HANKŌ.—A Fan Seller beside a Kadomatsu; *signed* HANGYOKU.—A Man kneeling and laughing; *signed* KEISU.—A Copy of a Drawing of Esmeralda, from Hugo's "Notre Dame."—A Woman watching a cock-fight; *signed* KAGEN (8)
- 346 **Various Artists**: Toys and Plum-blossom, *signed* TOSHU.—A Female Sculptor and her wooden KAMURO, *signed* YEISHI.—Kintoki playing with a kite held by a bear and rabbit, a pair, *unsigned*.—Four others, *unsigned*. (8)
- 347 **Various Artists**: Ten, *unsigned* (10)

## KAKEMONO.

- 348 **Joheishin**: A Bird fluttering over Nandina Japonica in snow; in colours, on silk; *signed* JOHEISHIN
- 349 **Fujitashin**: A Peacock standing on a rock with peonies growing below; in colours, on silk; *signed* RYŪKO FUJITASHIN



- 350 **Sei-in**: Birds in Winter, a large number flying and resting on a snow-laden tree beside a lake, pheasants below and geese on the banks; in colours, on silk; *signed* BAIKEI TAIRA NO SEI-IN; *sealed* SEI-IN and KUNCHU; *after an artist of the Yuan dynasty. Sei-in died 1718*
- 351 **Shōdo**: A Landscape in Chinese style, figures in a boat in the foreground; in colours, on silk; *signed* SHŌDO; *early 19th Cent.*
- 352 **Naotaka**: A Group of Chinese Men seated at tables in a garden between two houses in which are other men; in colours, on silk; *signed* NAOTAKA
- 353 **Isshū**: A Chinese Landscape with various groups of people disposed therein, some writing, playing music, in conversation, etc.; in colours, on silk; *signed* ISSHŪ
- 354 **Wu Chen**: A Chinese Landscape with a man crossing a bridge in the foreground; in black and white, on silk; on the top is written "Priest of the Plum Blossom, Wu Chen"; *with the date* CHE CHENG 15 = 1355
- 355 **Unknown**: A Bird on a branch of a tree looking down at a spider in a web on chrysanthemums below; in colours, on paper
- 356 **Kano School**: Yoshitsune at Mura and Takamatsu, on horseback under a pine-tree beside the Inland Sea; in colours, on silk; *signed* YŌSEN HŌGEN
- 357 **Gyokusai**: The Hundred OTAFUKU, or Lucky Folks with Okame dancing; in colours, on paper; *signed* GYOKUSAI
- 358 **Kwaigetsudo School**: A Woman standing putting a comb into her hair while a kneeling girl holds up a mirror before her; in colours, on silk; *signed* GI-GWA "well drawn" YOSHIYASU
- 359 **Kanrin**: A Bird on a stalk of bamboo grass; in colours, on silk; *signed* KANRIN (*a pupil of Tani Bunchō*)
- 360 **Itchō**: A Girl seated, reading a book; in colours and gold, on silk; *signed* HANABUSA ITCHŌ; *with certificate attached*; in box (2)
- 361 **Masanobu**: Tajikara-o no Mikoto the Strong, who rolled back the door of the cave in which the Sun Goddess, Amaterasu-ō-mikami had hidden herself; in colours, on silk; *signed* FUJIWARA MASANOBU; in box (2)
- 362 **Sosen**: A Baboon on a bough of a cherry-tree dropping some flowers down to another with a young one below; in colours, on silk; *signed* SOSEN

- 363 **Kunimasa**: A TAYŪ standing looking down at some books on a writing table; in colours, on silk; *signed* ICHIJIUSAI UTAGAWA KUNIMASA
- 364 **Raizan**: Two OHARAME Wood Sellers, one standing, the other kneeling re-tying her bundle of faggots; in colours, on silk; *signed* COPIED BY RAIZAN
- 365 **Tōrin III (Tsutsumi)**: Two Peacocks on a rock under a pine-tree; in colours, on paper, *stamped* TŌRIN FUNPON, a copy of a drawing by an artist of the Ganku School, c. 1800; in box (2)  
\* \* From the Morrison collection.
- 366 **Bunki**: Soga no Gorō and his Mistress, O Tora of Ōiso, he reclining and she seated behind him; in colours, on silk; *signed* TŌKI BUNKI
- 367 **Kitsuki**: A large Group of deer, bucks, does and fawns on a hill-side, and autumn maples; in colours, on silk; *signed* HEI KITSUKI
- 368 **Tadanori**: The Seven Gods of Felicity coming down on a cloud; in colours, on silk; *signed* RYUKEIAN TADANORI "respectfully drawn"
- 369 **Genshin**: Fukurokujiu seated, holding the TAMA; in colours, on silk; *signed* BUNSEKI GENSHIN
- 370 **Dōun**: Three Crabs among grasses; in black and grey, on silk; *Chinese style; signed* DŌUN; *Chinese School, 19th Cent.*
- 371 **Toshinobu (Utagawa)**: "The Hundred Lucky Children." A number of Groups variously employed, writing, drawing, tea ceremony, singing and entertaining; in colours, on paper; *signed* TOSHINOBU (*a pupil of Yoshitoshi*); 19th Cent.
- 372 **Gito**: Ebisu seated holding a TAI fish and with rod and line; in colours, on silk; *signed* GITO; *Maruyama School*
- 373 **Eitoku (Kanō)**: Sparrows, Bamboo and a blossoming Plum-tree under snow; in colours, on paper; *unsigned, but sealed, c. 1750*
- 374 **Shisenkei**: The fore-part of a Tiger on the spring, an impressionist sketch; in black and grey, on silk; *signed* SHISENKEI; *Ganku School*
- 375 **Toyokuni (Gosotei)**: A Monkey Showman on his knees supporting a pole with a ring on top in which the monkey is engaged; in colours, on silk; *signed* TOYOKUNI
- 376 **Hokusai**: The Rok'kasen seated in a vertical row; in colours, on silk; *signed* ZEN HOKUSAI I-ITZU

- 377 **Hokusai** : A Woman on her knees playing KEN with Daikoku beside a TSUITATE and a young girl in the rear watching them through a transparent fan ; in colours, on silk ; *signed* HOKUSAI SŌRI  
\* \* \* From the Behrens collection.
- 378 **Hokusai** : Two Fish and a plucked Duck hanging on hooks ; in colours, on paper ; *signed* GWAKYŌ RŌJIN MANJI
- 379 **Hokkei** : A GEISHA tying her OBI and a cat watching her ; in colours, on silk ; *signed* KIKŌ HOKKEI
- 380 **Hokkei** : The Hot Springs of Shuzenji in Izu. General view of the village in the mountains, in colours, on silk, *signed* HOKKEI, with a long textual description by one BANBITO, who had been cured of an illness at the place, and for whom it was drawn, dated Tempō 2 = 1831 ; in box (2)
- 381 **Kunihisa** : Four Lady Musicians playing the KOTO, SAMISEN, KOKYŪ and SHAKUHACHI, while two young ladies play bouncing ball and a woman minds a baby, in colours, on silk, *signed* UTAGAWA KUNIHISA ; in box (2)
- 382 **Hiroshige** : Shinkirō Castle, a Mirage seen across the sea, in colours, on silk ; *signed* HIROSHIGE, *sealed* ICHIRYŪSAI
- 383 **Hiroshige** : Matsu no bara with a ferry-boat crossing to the spit, in colours, on silk ; *signed* HIROSHIGE, *sealed* RYŪSAI
- 384 **Hiroshige** : Two Ladies and a Gentleman viewing cherry-blossom, in colours, on silk ; *signed* HIROSHIGE, *sealed* ICHIRYŪSAI
- 385 **Hiroshige** : Three shell-fish gatherers at work behind a rock, in colours, on silk ; *signed* HIROSHIGE, *but the signature added to a picture more probably by Yeisen* ; in box (2)
- 386 **Taitō** : Ono no Komachi with the poem sent to her by the Emperor Yōzei, by the hands of the courtier Yukiuye, in colours, on silk ; *signed* TAITŌ, *sealed* HOKUSAI
- 387 **Sadakage** : Portraits of a man and woman seated side by side, she helping him to SAKÉ, in colours, on silk ; *signed* SADAKAGE, and further inscribed "A Picture of a living man and woman, by request."
- 388 **Seitai (Watanabe)** : A Crane and a rising sun, in colours, on silk ; *signed* SEITAI  
\* \* \* From the Ernest Hart collection.
- 389 **Kyōsai** : BUNSHŌSEI (Ch. Kwei Sing) The diffuser of the written thought, a demon with brush and measure : in colours, on silk ; *signed* SHŌJŌ KYŌSAI



- 390 **Kyōsai** : The Four Seasons, a Pair of Kakemono each bearing two views, in colours, on silk, *signed SHŌJŌ KYŌSAI* ; *early work in the Kanō style* (2)
- 391 **Konen** : A number of small birds on, and fluttering about the branches of a cherry in blossom ; *unsigned, but sealed*
- 392 **Kizan** : A Pair of Oshidori on a river bank in snow ; in colours, on silk ; *signed KIZAN* ; *Shijo School*
- 393 **Buddhist School** : Shaka, Monju Bosatsu and Fugen Bosatsu ; in colours, on silk ; *unsigned*
- 394 **A Landscape Makimono**, and a Drawing of Carp in water, *unmounted* (2)
- 395 **Masayoshi** : YEDO KUWAGATA ; A printed Plan of Yedo.—A Chinese ISHIZURI : A Plum Tree.—A Hawk on a Pine, a print by YEISEN.—A Copy of Hiroshige's Snow Gorge, on silk, *unmounted* (4)

## BOOKS ON JAPANESE ART.

- 396 **Anderson (W.)** : Pictorial Arts of Japan, 1 vol. *London*, 1886, *with plates executed in chromolithography, photogravure, and from wood engravings* ; *half bound* ; *folio*
- 397 **Anderson (W.)** : Japanese Wood Engravings, Portfolio Monograph, *London*, 1895, 1 vol. *half morocco*.—**Fenollosa (E. F.)** : The Masters of Ukiyo, *New York*, 1896, 1 vol. *paper boards* ; *both 8vo* (2)
- 398 **Audsley (G. A.)** : Gems of Japanese Art and Handicraft, Artist Proofs, 1 vol. *Japanese vellum*, *London*, 1913, *with plates in chromolithography and photographic processes, in buckram book-shaped box* ; *folio*
- 399 **Binyon (L.)** : Painting in the Far East, *London*, 1908, 1 vol. *with plates* ; *4to*.—**L'Art Japonais**, *Paris*, *without date*, 1 vol. *with plates* ; *large 4to* (2)
- 400 **Binyon (L.)** : A Catalogue of Japanese & Chinese Woodcuts . . . in the British Museum, *London*, 1916, 1 vol. ; *4to*.—**Anderson (W.)** : Japanese Wood Engravings, Portfolio Monograph, *London*, 1895, 1 vol. ; *8vo* (2)
- 401 **Conder (J.)** : The Flowers of Japan and the Art of Floral Arrangement, *Tōkyō*, 1891, 1 vol. *plates, some in colours* ; *4to* ; *in case* (2)

- 402 Kurth (J.): *Sharaku*, *Munich*, 1910, 1 vol.; 4to—Der Japanische Holzschnitt, *Munich*, 1911, 1 vol.; 8vo (2)
- 403 Morrison (A.): *The Painters of Japan*, *London*, 1911, 2 vol. with plates in chromolithography and photogravure; folio (2)
- 404 Duret (T.): *L'Art Japonais*, Hokusai, *Paris*, 1882; 8vo.—Gonse (L.): *L'Art Japonais*, *Paris*, 1886, 1 vol.; 8vo.—Succo (F.): *Utagawa Toyokuni und Seine Zeit*, *Munich*, 1913, 2 vol. in one; 4to (3)
- 405 Benneville (J. S. de): *Saito Musashi-bō Benkei*, *Yokohama*, 1910, 2 vol.; crown 8vo.—Dickins (F. V.): *Chiushingura, or The Loyal League*, *London*, 1912; 12mo (3)
- 406 Holmes (C. J.): Hokusai.—Strange (E. F.): Hokusai.—Ficke (A. D.): *Chats on Japanese Prints*.—Stewart (B.): *On Collecting Japanese Colour Prints*.—Focillon (H.): Hokusai, *Paris*, 1914 (5)
- 407 Joly (H. L.) and Tomita (K.): *Japanese Art and Handicraft*, Loan Exhibition Catalogue, 1915; *London*, 1916; half morocco; 4to
- 408 Gookin (F. W.): Catalogue, Buckingham Collection, *Chicago*, 1915.—Strange (E. F.): *The Colour Prints of Japan*, *London*, 1904.—Anderson (W.): *Japanese Wood Engravings*, *London*, 1908.—Happer Collection: Two Sale Catalogues in one, *Sotheby's*, 1909; priced; half bound.—Harmsworth Collection: S. K. M. Guide, *London*, 1913 (5)



# THIRD DAY'S SALE.

Monday, December 19th, 1921.

## JAPANESE BOOKS.

LOT

- 409 **Artists' Sketch Books:** Three, and a Vol. of Drawings for illustrations to Adventures of the Gods of Felicity (4)
- 410 **Morifuyo:** A Map of Yedo, *dated* 1862; another; and ten vols. from imperfect sets of Guide Books (12)
- 411 **Shunchōsai:** **IZUMI MEISHO ZUE**, "Views of Celebrated Places in Izumi," 4 vol. *First edition, Ōsaka, 1796.*—**Saiho:** **KAWACHI MEISHO ZUE**, 6 vol. *without date.*—**Mitsunobu:** **NIHON SANKAI MEIBUTSU ZUE**, "The Chief Productions of Japan," vol. I, II, III and IV, from different editions (14)
- 412 **Shunchōsai,** **MIYAKO RINSEN MEISHO ZUE**, "Views of Forests and Fountains in Kyōto," 6 vol. *Third edition, Kyōto, 1791.*—**IZUMI MEISHO ZUE**, 4 vol., *First edition, Ōsaka, 1796* (10)
- 413 **Kokon Mei Tsukushi**, "Signatures Ancient and Modern." A Book on Swords and Sword Makers, with illustrations of the welding, marks on the tangs, etc., 7 vol. *Kyōto, 1661, a reprint from the edition of 1611; in case* (8)
- 414 **Sukenobu:** **YEHON TOKIWA GUSA**, "Pictures of Unchanging Grasses," *i.e.*, Social Customs, 3 vol., *Second edition, Kyōto, 1740.*—**YEHON YŪSHOKU UME**, 3 vol. *Kyōto, 1736.*—**YEHON SAZARE ISHI**, one vol. of a set of three; and another odd vol. (8)
- 415 **Shunshō:** **JOYŌ CHIE KAGAMI**, "A Mirror of Wisdom in Female Employment," a book for the education of women, 1 vol. *Ōsaka, 1769, in case.*—**Morikuni:** **YŌSAN HIROKU**, "The Cultivation of Silk Worms," illustrated by **NISHIMURA CHŪWA**, 3 vol. *Kyōto, 1803* (5)
- 416 **Soken:** **SANSUI GWAFU**, "Landscape Drawings," 1 vol. 1818.—**Mokio:** **WAKAN ZATSU-GWA**, "Rough Drawings" by various artists copied by Mokio, 1 vol. *without date.*—**Enjo:** **GOGWA YORAN**, "Studies of Old Drawings," 1 vol. *Yedo, 1824; and six others* (9)



- 417 **Soken**: SANSUI GWAFU, another copy, in two parts, 1818.—**Gesshō**: FUKU GWASŌ, "Rapid Sketch Views," 1 vol. *Nagoya*, 1817.—**Itchō**: KYOGWASHŪ, "Humorous Drawings," 1 vol. *modern reprint*; and six other vol. (10)
- 418 **Utamaro**: YEHON TATOE NO FUSHI, "Tones of Music compared in Pictures," 3 vol. in 1, *First edition, Yedo*, 1789.—YEHON AZUMA ASOBI, Picture Book of the Amusements of the Eastern Capital, 3 vol. *Second edition, Yedo*, 1826.—JOSHOKU KAIKO TEWAZA GUSA, "Women's Work in the Cultivation of Silk Worms," *a modern reprint*.—YEHON MUSHI ERABI, *a modern reprint* (6)
- 419 **Sekiyen**: SEKIYEN GWAFU, "Drawings of Sekiyen," assisted by his pupils SHIKŌ, SEKICHŌ and GUESCHA; a part of vol. I consisting of eight double-page illustrations and one single page, some in colours, others in black and white; *published in 1772*  
\* \* Sekiyen's earliest work. Very rare.
- 420 **Shikō**: IKEBANA TEBIKI GUSA, "A Guide to Flower Arrangement," 5 vol. in 1, *First edition, Yedo*, 1799, signed MOMOKAWA SHIKŌ  
\* \* In good state, and rare.
- 421 **Toyohiro**: BANSHU MAIKO-NO-HAMA, "The Seashore of Maiko, Harima," really The Duty of Revenge, 2 vol. in 1 complete, but with faulty collation, *First edition, Yedo*, 1804.—**Toyohiro and Toyokuni**: YŪSHI-GEKO, "Fun for Children," 1 vol. *First edition, Yedo*, 1802.—**Toyokuni**: TOSHIDAMA FUDE, "New Year Gift from the Brush," 1 vol. *no date* (3)
- 422 **Hokusai**: YEHON AZUMA ASOBI, 3 vol., *a reprint of the Second edition of 1802*.—TŌTO SHŌKEI ICHIRAN, 2 vol., *edition of 1840*.—YEHON SUMIDAGAWA RYŌGAN ICHIRAN, 3 vol. *an edition without date*.—YAMA MATA YAMA, 1 vol. of a set of 3; all in colours (9)
- 423 **Hokusai**: TŌTO SHŌKEI ICHIRAN, 2 vol. *First edition, Yedo*, 1800; another copy, *Second edition*, 1815; another copy, *Third edition*, 1840.—GWASHIKI, 1 vol. *First edition, Yedo*, 1819; and two other copies of later editions (9)
- 424 **Hokusai**: RYŌHITSU GWAFU, 1 vol. *without date*, figures by HOKUSAI TAITŌ, landscapes by ŌSAKA RIKKŌSAI.—SOGWA, 1 vol. *without date*, by KATSUSHIKA TAITO and his pupils GEKKWOTEI BOKUSEN, TAISŌ, HOKUYŌ, and GESSAI UTAMASA.—GWA-EN, 3 vol., *a late issue*.—GWAKAN, 1 vol. *falsely dated 1811, published 1858*.—DŌCHŪ GWAFU, 1 vol. *reprint*.—HOKUSAI GWAFU, 3 vol. *reprint* (10)

- 425 **Hokusai**: TOSHISEN YEHON, "Chinese Poems," 10 vol. complete in two series of 5 each, *First edition*, 1833 and 1836.—YEHON MUSHASHI ABUMI, 1 vol. *First edition*, 1836; and Second edition, 1840 (12)
- 426 **Hokusai**: YEHON TEIKIN ÖRAI, 3 vol. in 1, *edition without date*.—TOSHISEN YEHON, First Series of 5 vol. *First edition*, 1833.—HOKUSAI GWAFU, 3 vol. in 1, preface to the 3rd vol. dated 1849, in case.—ONNA IMAGAWA, 1 vol. *a reprint*, in colours.—SANTAI GWAFU, 1 vol. *First edition*, 1816.—RYOKUGWA HAYA SHINAN, 1 vol. *First edition*, 1812 (11)
- 427 **Hokusai**: DÖCHŪ GWAFU, 3 vol. in 1, *Second edition*, 1835.—YEHON TEIKIN ORAI, 3 vol. in 1, *edition without date*, in case.—YEHON SAKIGAKE, 1 vol. *First edition*, 1836.—YEHON SUIKODEN, 1 vol. *First edition*, 1829.—YEHON WAKAN HOMARE, 1 vol. *without date*.—ONNA IMAGAWA, 1 vol. *without date*.—HOKUSAI GWAFU, 3 vol. *without date* (10)
- 428 **Hokusai**: YEHON SAKIGAKE, 1 vol. *First edition*, 1836.—SHIN HINAGATA, 1 vol. dated 1836.—TEIKIN ORAI, 3 vol. *reprint*.—ONNA IMAGAWA, 1 vol. *reprint*.—SANTAI GWAFU, 1 vol. *without date*.—FUGAKU SAN-JŪ ROK'KEI, vol. I and II of an early edition, in black and grey.—TÖKAIDŌ, 29 of the half-block edition, in 1 vol. (10)
- 429 **Hokusai**: MANGWA, complete set of the 15 vol. made up from various editions (15)
- 430 **Hokusai**: MANGWA, vol. I to XIV, various editions (14)
- 431 **Hokusai**: Odd Volumes and Reprints (25)
- 432 **Hokusai**: Odd Volumes and Reprints (25)
- 433 **Bokusen**: SOGWA, 1 vol. *First edition*, Nagoya, 1815.—**Gakutei**: KYÖKA SUIKODEN, 1 vol. *First edition*, Yedo, 1822.—KYÖKA YOSHIWARA GATA SAIKEN, 1 vol. *First edition*, Yedo, 1825.—ICHIRO GWAFU, 1 vol. of cut-out illustrations.—SHICHIGEN SHU, 1 vol. Yedo, 1830 (5)
- 434 **Hokkei**: SHOKOKU MEISHO GWAFU, 1 vol. *First edition*, Yedo, 1824.—RESSEN RETSUJO, 1 vol. *First edition*, Yedo, 1824.—YAMATO MEISHO ICHIRAN, 3 vol. *without date*.—SUIKO GWADEN, 3 vol. *First edition*, 1856.—SUIKODEN GWA ZÖSHŪ, 2 vol. *without date*.—KYOKA FUSO MEISHO ZU KWAI, 1 vol. dated 1840; and 4 other vol. (15)

- 435 **Shigenobu** : SAN SUI GWAJO, 1 vol. *preface dated* 1835.—YAMATO KANTAN, 3 vol. *preface dated* 1830.—YANAGAWA GWAJŌ, 2 vol. *without date*, one in colours, one black and white.—YANAGAWA GWAFU, 2 vol. *without date*; and 2 others (10)
- 436 **Taito** : KWACHŌ GWADEN, 2 vol. *Ōsaka*, 1848-9.—BANSHOKU ZUKŌ, 5 vol. *Ōsaka, without date*; and a second copy of each (14)
- 437 **Issai** : KWA CHŌ SAN SUI ZU SHIKI, 5 vol. 1849.—**Kyoshi** : SENRYUDŌ GWAFU, 4 vol.—**Yeitaku** : BAMBUTSU HINAGATA GWAFU, 5 vol.—**Yasukuni** : YEHON NO YAMA GUSA, 4 vol. (18)
- 438 **Sadahide** : CHŪYŪ ASAKURA NIKKI, The Story of Sakura Sōgorō, the second and third parts, each of a set of 5 vol. 1851.—YOKOHAMA KAIKO KEMBUNSHI, 1 vol. of a set of 3.—**Yeitaku** : BAMBUTSU HINAGATA GWAFU, 5 vol.—**Matora and others** : JINJI ANDON, 5 vol. (21)
- 439 **Matora** : SOGWA HYAKUBUTSU, vol. I and III in one, and a duplicate vol. I.—JINJI ANDON, 5 vol. and a vol. I in black and grey only.—**Unga** : SO-HITSU GWA SHIKI, 1 vol. *dated* 1879, and KWA CHŌ GWAFU, 1 vol. *dated* 1880.—**Yeisen** : YŌFU KŌGIRO, 10 vol. written by Somanjin, *Tōkyō*, 1827.—UKIYO GWAFU, 1 vol.—BUYŪ SAKIGAKE ZUE, 1 vol. (22)
- 440 **Hiroshige** : ROKU-JŪ-YO SHŪ MEISHO ZU KWAI : Complete set of 69 upright views in album form
- 441 **Hiroshige** : GO-JŪ-SAN TSUGI MEISHO ZU KWAI : Complete set of 55 upright views of the Tsutaya edition, in album form
- 442 **Hiroshige** : YEDO MI-AGE, Nine out of the set of 10 small-volumes.—**Hanzan** : UJIGAWA RYŌGAN ICHIRAN, 2 vol. *First edition*, *Ōsaka*, 1863.—YODOGAWA RYŌGAN ICHIRAN, 4 vol. two going up the river and two coming down, *Ōsaka*, 1861 (15)
- 443 **Sugakudo** : IKI UTSUSHI SHI-JŪ-HACHI TAKA : Complete set of 48 Birds and Flowers, in album form, *seal dated* 1859
- 444 **Bairei** : KWA CHO GWAFU : Complete set of 35 upright prints, in album form, *dated* 1889.—HYAKU CHŌ GWAFU, 3 vol. first series, 1881.—INAKA NO TSUKI, 1 vol. 1889.—CHI GUSA NO HANA, vol. IV of a set of 5.—**Seitai** : KWA CHŌ GWAFU, 3 vol. 1890-1 (9)
- 445 **Kunisada, Kuniyoshi, etc.** : An Album of 43 prints, largely theatrical scenes.—**Yoshikazu, etc.** : An Album of 26 prints, mostly of foreigners (2)
- 446 **Yoshitoshi** : TSUKI HYAKUSHI, "One Hundred Views of the Moon," 1 vol. *First edition*, 1886, *bound in Japanese brocade*; in case, *half morocco* (2)



- 447 **Chikanobu** : CHIODA NO ŌKU, "Inside the Castle" (of Yedo) : An Album containing 20 triptych scenes of feminine life, *without date* ; *Japanese brocade binding*
- 448 **Kyōsai** : GWADEN, 4 vol. *dated* 1887.—YEHON TAKA KAGAMI, 3 vol. in 1, first series, *without date*.—KYŌSAI GWAFU, 1 vol. *without date*.—KYŌSAI MANGWA, 1 vol. 1881.—**Kansai** : KANSAI GWAFU, 5 vol. 1890
- 449 **Saiho** : Six vol. Guide Books.—**Kansai** : GWAFU, 5 vol.—**Gyokushun** : Two vol. Drawings after Hokusai and Hokkei.—**Conversations** in English and Japanese, 2 vol. ; and 10 other vol. (25)
- 450 **Various** : Thirty-two vol. *duplicates and reprints* (32)
- 451 **Various** : Forty-two vol. small books of art designs, etc. (42)
- 452 **Portfolios** : Thirty-six, for various sizes of Japanese prints and surimono ; and one book cover (37)

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## JAPANESE PRINTS, &c.

### Other Properties.

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- 453 **Hiroshige** : SHIMBARA, one of the gates of the Yoshiwara.—KIYOMIZU, Cherry blossom season.—KINKAKUJI, the gold-plated temple ; three oblong views from KYŌTO MEISHO, *all First editions* ; *signed* HIROSHIGE (3)
- 454 **Sosen** : A pair of Kakemono : A Baboon on the branch of a pine tree in summer, and a Baboon climbing up a tree in a snow storm in winter ; in colours on silk ; *signed* SOSEN ; in wood box, in wood case (4)
- 455 **Bunshū** : BUNKOKA SAN SUI NO ZU. A Landscape Makimono in Chinese style, land and water and Chinese figures in black and white on silk ; *signed* BUNSHŪ ; in silk case (2)
- 456 **Chinese Drawings** : An Album, containing 33 drawings in colours on paper, on the Cultivation of Rice and the Silk Industry, *half morocco binding*

- 457 **Harunobu**: MITSU GETSU, "Third Month." A SAMURAI and a young lady on the sea-shore at ebb-tide, he squatting beside a basket with shell-fish, pointing to one held in his left hand, and she standing looking at it, one hand up to her chin, the other holding up the end of her long sleeve; *large size, almost square; one of the set FŪZOKU SHIKI KASEN, "Poems and Customs of the Four Seasons," published 1770; signed SUZUKI HARUNOBU*

\* \* In fine condition. From the Happer collection, lot 221.

### FRAMED.

- 458 **Utamaro**: A TOKUGAWA PRINCESS CHERRY VIEWING. Triptych. In the centre sheet the lady has alighted from her bullock cart and is standing beside the shafts under an umbrella holding out a TANZAKU inscribed with a poem, for a young KUGE to hang on one of the cherry trees, but the KUGE is suffering from the effects of too much SAKÉ, and one of the princess' female attendants is holding up his hand to receive the poem as he kneels on the ground half-helpless; one of the ladies on the left sheet and another on the right suppress their laughter in their sleeves, and other lady attendants are grouped around; *full-size, upright; signed UTAMARO*

\* \* A very artistic composition, a fine impression, and in good condition.

- 459 **Utamaro**: The Seven RI Beach, the right-hand and centre sheets of a triptych; *signed UTAMARO*
- 460 **Utamaro II**: Karakoto of Choji-ya on parade; *signed UTAMARO*
- 461 **Tsukimaro**: The Cherry-blossom Festival at Gotenyama, left-hand and centre sheets of a triptych; *signed TSUKIMARO*
- 462 **Kiyomine**: The Tea-house Ishiriki, Uranosuke playing with the girls at "blind-man's-buff," right-hand and centre sheets of a triptych; *signed KIYOMINE*

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- 463 **Hiroshige**: HOSOKUTE, *one of the KISOKAIDŌ series, First edition, No. 49; signed HIROSHIGE*

- 463A **Hiroshige**. TŌKAIDŌ: A complete set of the fifty-five full-size oblong views, mostly in second states, but the following in first state: Mishima, Yoshiwara, Okabe, Goyo and Shōno; *first series published by HŌYEIDŌ; each signed HIROSHIGE* (55)

- 463B **Hiroshige**. SNOW GORGE on the Fuji Kawa, Kakemono-ye; *signed HIROSHIGE*

\* \* First edition.

JAPANESE COLOUR PRINTS,  
 the Property of A. H. Gadsden, Esq.  
*of Newquay, Cornwall.*

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MORONOBU (Hishikawa), *d.* 1694.

- 464 Two Book Illustrations, forming one double-page; black and white; *unsigned*

SHIGENAGA (Nishimura), 1696-1756.

- 465 A Calendar for 1750: Daikoku, the God of Wealth, causing money and other precious things to spring out of his sack by striking it with his mallet; with the long and the short months of the year accompanied by their Zodaical signs intermingled; HOSO-YE, in pink and green; *dated Kwanen 3, Horse year; signed* NISHIMURA SHIGENAGA

KIYOMITSU (Torii), 1735-1785.

- 466 Matsumoto Kōshiro II as Yawato-no-Suburō standing upon a verandah with a jar under his right arm and holding a WAKIZASHI in his left hand; HOSO-YE, in three colours; *signed* TORII KIYOMITSU
- 467 Segawa Kikunojō II as a girl, standing, holding a sheathed sword in her hands; HOSO-YE, in pink and green (*faded*); *signed* TORII KIYOMITSU

KIYOHIRO (Torii), 1708-1766.

- 468 Theatrical Duo: Segawa Kichiji as Matsu-wakamaru and Bando Hikosaburo III as Ume-wakamaru, both carrying bird-cages on branches of trees; HOSO-YE, in pink and green; *signed* TORII KIYOHIRO
- 469 Nakamura Tomijurō III in female character as Shirotae sweeping the icicles from the eaves of the house; HOSO-YE, in Indian red and green; *signed* TORII KIYOHIRO

\* \* In fair condition.



## HARUNOBU (Suzuki), d. 1770.

- 470 **An Artistic Challenge:** A Chinese Official standing in the prow of a boat holding up a picture of grasses in the Kanō style, and a girl standing in the prow of another boat holding up a HASHIRAKAKE of the Ukiyo School; *large size, almost square, with a poem in the clouds, slightly cut down; signed HARUNOBU*
- 471 **Moulding Mawata:** A Youth and Girl seated on the ENGAWA, the girl, in a light brown kimono and holding a pipe in her hand, has been shaping and drying floss-silk over the fire-box; *the drawing of the second figure is noteworthy; in the background a screen painted with cranes in the reeds; large size, almost square, without title or text; signed HARUNOBU*  
 \* \* In fine condition.
- 472 **Seirō Bijin Awase:** Three Illustrations; *unsigned* (3)

## KORYŪSAI (Isoda), 1720-c. 1782.

- 473 **Flower Arrangement:** An OIRAN seated before a large vase arranging a display of pine, plum-blossom and other flowers; *medium size, almost square, without title or text; signed KORYŪSAI*
- 474 **Mandayu of Nakaōmiya** kneeling before a large vase and arranging narcissus in it; she is dressed in a black outer robe over a pale blue kimono, and her two KAMURO are standing behind her; *one of a set SEIRŌ SUGATA HAKKEI; medium size, upright; signed KORYŪ*
- 475 **Takikawa and Katachino** of Ōgiya standing engaged in conversation, the latter dressed in a blue-grey kimono decorated with reeds and sparrows; *full-size, upright; one of the series HINAGATA WAKANA NO HATSUMOYO; signed KORYŪSAI*
- 476 **Hashirakake:** Hanaogi of Ōgi-ya on parade, accompanied by her KAMURO, passing under a hanging lantern; *signed KORYŪSAI*

## SHUNSHŌ (Katsukawa), 1724-1793.

- 477 **Nakajima Kanyemon** as an elderly DAIMYŌ in a white court HAKAMA, standing holding a fan, in front of a dadoed background; *HOSO-YE; signed SHUNSHŌ*
- 478 **Nakamura Sukegorō II** as a man drawing a sword in open country in a rain-storm at night; *black background; HOSO-YE; signed SHUNSHŌ*

- 479 **Ichikawa Danjūrō IV** in a ceremonial dress of deep brick-red; he holds one arm forward as if in defence, and in the other hand holds a sword, blade upward, behind him; *HOSO-YE*; *signed* KATSU SHUNSHŌ
- 480 **Nakamura Tomijūrō** in female character, as Kiyohime, in the play *DŌJŌJI*, standing beneath the great bell; *HOSO-YE*; *signed* SHUNSHŌ
- 481 **Ichikawa Danjūrō IV** as a *DAIMYŌ*, seated, holding a great axe over his left shoulder; pine-trees in the background; *HOSO-YE*; *signed* SHUNSHŌ
- 482 **Ichikawa Monnosuke II** as a Hair-dresser; he stands in front of a bamboo blind in a pale blue striped kimono and carries his toilet-box in his left hand; *HOSO-YE*; *signed* SHUNSHŌ  
\* \* All the above actor prints are in fine condition.
- 483 **Ise Monogatari**: An Illustration showing the interior of the palace; *small size*; *signed* SHUNSHŌ

**BUNCHŌ** (Ippitsusai), *worked c. 1764-1796.*

- 484 **Ichikawa Komazō I** as an Otokodate standing with his right arm thrust forward; in the background to the left a view of the river, to the right a green blind; *HOSO-YE*; *signed* IPPITSUSAI  
BUNCHŌ, *sealed* MORI  
\* \* In very good condition.

**SHUNYEI** (Katsukawa), 1767-1819.

- 485 **Portrait of an Actor** as a *SAMURAI*, standing in ceremonial *HAKAMA*, full-length, on a grey wash ground; *full-size, upright*; *signed* SHUNYEI; and **A Memorial Print** of an Actor, whose name is not given, standing in white clothes, on a yellow ground, with the *KAIMYO*; *Senshoin Ryusha Nichiyu Shinji*, 19th day, 10th month, but no year; *HOSO-YE*; *signed* SHUNYEI (2)  
\* \* The latter from the Hayashi collection.
- 486 **Ichikawa Danjūrō V** as a man with long black hair, standing in the snow, his face turned over his left shoulder, and his right arm out-stretched; *HOSO-YE*; *signed* SHUNYEI  
\* \* From the Hayashi collection.
- 487 **Bust Portraits of two Actors**, Ichikawa Komazō I and Segawa Kikunō III, in a white fan leaf, surrounded by a "powder" background, printed in deep red and purple enriched with bronze; *medium-size, upright*; *signed* SHUNYEI  
\* \* A very rare print, in fine state, from the Hayashi collection.

- 488 Iwai Hanshirō IV as a Woman in a black KIMONO and violet ZUKIN, standing under the TORII of a temple holding a MIKUJI for learning the mind of the KAMI; HOSO-YE; *signed* SHUNYEI

SHUNKŌ (Katsukawa), *worked c. 1765–1790.*

- 489 Osagawa Tsuneyo as a Woman dressed in pink, standing under the bough of a tree; HOSO-YE; *signed* SHUNKŌ

\* \* A rare print, in fine condition.

- 490 Sakata Hangorō V as an old man with long white hair and beard, standing in a garden, black background; HOSO-YE; *signed* SHUNKŌ

TOYOHARU (Utagawa), 1733–1814.

- 491 The Eighth Month: Two Views divided diagonally; at the top, TSUKI-MI, "Moon Viewing," ladies in a house beside a table with offerings to the Moon God, looking out at the moon in a black sky; below, HAGI, "Bush Clover," a girl standing behind a youth seated on an ENGAWA, who is about to fill his pipe; *medium-size, almost square; by Toyoharu, but the signature cut off. From a set of "The Twelve Months," by Shunshō, Shigemasa and Toyoharu*

SHIGEMASA (Kitao), 1739–1820.

- 492 三 A Courtesan seated with her pipe in her hand, her two KAMURO are kneeling at her feet and playing the string game, known to us as "Cat's Cradle"; an important print, which has been trimmed along the top and right hand margin by some previous owner; *by SHIGEMASA, but unsigned.—Kaiko Yashinai Gusa: "Silk-worm Culture," No. 7 of the series; signed KITAO SHIGEMASA (2)*

KIYONAGA (Torii), 1752–1813.

- 493 Jijo Hokun onna Imagawa, "Women of the Imagawa (type) and Moral Teaching." In the foreground are two seated figures, one of whom is giving her companion a lesson in letter-writing; behind and to the right a third figure is standing, dressed in black over pale blue, and is listening to what is being said; *medium size, upright; signed* KIYONAGA

\* \* In fair condition.



- 494 Yayoi, "The Awakening of Nature." A Courtesan, dressed in pale blue over red, with her pipe in her hand, stands watching a child and his companion who are gathering shells into small baskets, which they carry in their hands; *medium size, upright; one of a set FŪRYŪ JŪNI KIKO*, "Twelve Months à la Mode," *this for the Third Month; signed KIYONAGA*
- 495 Figure of a Boy, kneeling and playing a drum; *one of a set of "The Five Musicians"; small size, upright; signed KIYONAGA*

SHUNCHŌ (Katsukawa), *worked c. 1770-1790.*

- 496 The First Month, first day, Nanakoshi of Ōgi-ya on parade, passing to the left, her KAMURO on each side of her, one carrying a large painted battledore, and two SHINZŌ following her; pine and bamboo inset in a small circle; *full-size, upright; one of a set GO SEKКУ*, "The Five Festivals" *signed SHUNCHŌ*

\* \* In fine condition.

SHUNMAN (Kubo), 1757-1820.

- 497 Viewing Plum Blossom: Murasaki Shibiku and another Court Lady being poled along in a boat, passing under the bough of a plum-tree beside a river; YOKO-YE; an illustration from a book of poems; *signed SHŌZADŌ KUBO SHUNMAN*
- 498 A Long Surimono. A Party of Ladies and Gentlemen in the upper room of a tea-house overlooking the City and Bay of Yedo; *unsigned but sealed SHUNMAN*

MASANOBU (Kitao), 1761-1816.

- 499 Yoshiwara Shin Bijin Jihitsu Kagami. "A Mirror of Yoshiwara Beauties and their handwriting." Two Pages representing Azumaya and Kokonoye; *full-size, unsigned* (2)

\* \* One of the prints has been ruined by bleaching whilst in the hands of a professional print-restorer.

YEISHI (Hosoda), *worked c. 1756-1829.*

- 500 Seiyama of Matsuba-ya on parade, passing to the right, with one KAMURO beside her, followed by a SHINZŌ and another KAMURO; *medium size, upright; signed YEISHI*

- 501 **Usugumo Seiran**, "Clearing Weather at Usugumo." Two Ladies of high rank seated in a room, one with a painted fan in her hand; inset a small view illustrating the title of the print; *full-size, upright, with a yellow background; one of a set* UKIYO GENJI HAKKEI, "Eight Views of the Genji World"; *signed* YEISHI

\* \* A perfect impression in very fine condition.

- 502 **Tokiuta of Chōji-ya** dressed in a pink kimono, the under robe around her neck in mica; she is seated in a room turning over the leaves of an illustrated book which rests on her knees; her companion is also reading; *full-size, upright, with a yellow background; one of a set* "The Seven Sages represented by Beautiful Women"; *signed* YEISHI
- 503 **A Mother** on her knees, holding in her arms a baby boy wearing a green transparent hat; beside her a bottle-shaped clump of SHINOBU, a fern with roots coiled into shape on a vase; *small size, almost square; one of a set* BIJIN JŪNI HITO-YE, "Beautiful Women and Twelve Unlined Garments"; *signed* YEISHI. — **Scene on the River**: Three Ladies in a pleasure boat; one sheet of a triptych; *full-size, upright; signed* YEISHI (2)

YEISHŌ (Hosoda), *worked c. 1790–1800.*

- 504 **Hashirakake**: The Toilet. Two Women, one on one knee before a mirror putting a hair-pin into her front hair, the other standing and arranging the hair at the back of her neck; *signed* YEISHŌ

YEISUI (Hosoda), *worked c. 1800.*

- 505 **Komurasaki of Tama-ya** on parade, passing to the left with a KAMURO beside her, a second KAMURO follows close behind; *full-size, upright, with a yellow background; one of a set* SEIRŌ BIJIN KURABE, "Beautiful Women of the Tea-houses Compared"; *signed* ICHIRAKUTEI YEISUI

UTAMARO (Kitagawa), 1754–1806.

- 506 **Okita of Naniwa-ya**: Bust Portrait of a little Beauty who was a great favourite of the artist, looking to her right; *medium size, almost square, on a pale yellow ground; signed* UTAMARO

\* \* Very fine. From the Hayashi collection.

- 507 **Kōmei Bijin Mitate Chūshingura**, "A Selection of Celebrated Beauties of the Loyal League." Act XI. The Interior of a very large room; in the foreground three figures, one in a black KIMONO pouring out tea; in the background four other figures in lively movement; *large size, upright; signed* UTAMARO

- 508 **Shinowara of Tsuru-ya**, seated in the attitude of entertaining a guest; *one of a set* YŪKUN NANA KOMACHI, "Courtesans as the Seven Komachi"; *signed* UTAMARO
- 509 **Two Lovers**, Osono and Rokusaburo, half-length portraits: She is holding up a pipe which he holds out his hand to receive.—**Two Lovers**, Oshun and Denbei, half-length portraits: She holds a SAMISEN in her right hand and a fold of her KIMONO up to her cheek; *two from a set* FŪRYŪ AIKYO KURABE, "Lovable Ones Compared"; *full-size, upright; signed* UTAMARO (2)
- 510 **The Quiet Kind Woman**: Large Head, bust portrait, facing to the left with head turned over the right shoulder, holding a pipe in her hand; in the top right-hand corner a magnifying glass with title: BIJIN GO MENSO, "Physiognomies of Five Beautiful Women"; *full-size, upright; signed* UTAMARO
- 511 **A Youth in brown coat**, kneeling and playing a MOKKIN; behind him the tall figure of a girl dressed in a purple KIMONO; *full-size, upright; signed* UTAMARO
- 512 **Hashirakake**. Hitomoto of Daimonji-ya writing on a scroll of paper; *signed* UTAMARO

SHIKŌ (Momokawa), *worked c. 1773–1805.*

- 513 **Seirō Niwaka ni no Kawari**, "Second Performance of the Niwaka of the Tea-houses." Three Girls dancing, dressed alike as youths, each with a sword thrust into the girdle; *medium size, upright; signed* SHIKŌ

TOYOKUNI (Utagawa), 1769–1825.

- 514 **Vesper Bell at Mii Temple**: The kneeling Figure of a Girl, dressed in a purple KIMONO, holding a fan, the handle of which rests upon her left knee; in the background a landscape garden; inset a small view illustrating the title of the print; *full-size, upright; one of a set* FŪRYŪ HAKKEI, *in which the Eight Views of Lake Biwa are represented by beautiful women; signed* TOYOKUNI

\* \* Fine early work in fair condition.

- 515 **Segawa Ronnosuke** as Yugiri of Ōgi-ya standing in front of a background of flowering shrubs.—**Sawamura Tanosuke**: Large Head, bust portrait, with his face turned to the right and his arms folded within his sleeves.—**Two Actors**: Iwai Han-shirō and Matsumoto Yonezō, each holding a game-cock in their arms; *all full-size, upright; signed* TOYOKUNI (3)



- 516 **Actors on the Sumida River.** Triptych. On the right, three actors under the awning; above them the coolies who are poling the boat along; in the centre an actor stands in the prow of the boat, with a red fan in his hand; on the left, a second boat containing three ladies is passing under one of the arches of the bridge; *full-size, upright; one of the series of triptychs, YAKUSHA JŪNI TSUKI, this being for the sixth month; each sheet signed TOYOKUNI* (3)

KUNIMASA I (Utagawa), 1772-1810.

- 517 **Theatrical Duo:** Ichikawa Danjūrō V and Iwai Hanshirō IV, in character; in the top left-hand corner of the print, the MON and the name of each; *full-size, upright; signed KUNIMASA*

TOYOHIRO (Utagawa), 1765-1830.

- 518 **A Daimyo's Kite Party:** Triptych. On the right a lady in a black KIMONO, with two companions, one of whom carries a sword over her left shoulder, and the other carries a folding stool; in the centre two ladies and two children, their attention directed to a kite in the air; on the left two ladies and a boy, who are preparing to send up a second kite; in the background low green hills and blossoming plum trees; *full-size, upright; each sheet signed TOYOHIRO* (3)

\* \* A well-matched triptych in good condition.

KIYOMINE (Torii), 1785-1868.

- 519 **Hanamurasaki of Tama-ya:** Full-length portrait of the Beauty, standing, watching the flight of a cuckoo; *full-size, upright; one of a set SEIRŌ SHIKI NO NAGAME; signed KIYOMINE*

\* \* Very fine.

YEIZAN (Kikugawa), *worked c. 1800-1829.*

- 520 **Masagoji of Tsuru-ya on parade,** passing to the left with a KAMURO following her; *full-size, upright; signed YEIZAN*

HOKUSAI (Katsushika), 1760-1849.

- 521 **A Girl,** standing, with folds of drapery in her hands, beside her another girl and a boy are seated on a garden bench; *small size, upright; signed SHUNRŌ.*—**Fuchu:** *One of a quarter-plate TŌKAIDŌ series,* A Basket-maker kneeling at his work, and a girl, who brings him a cup of tea; *small size, oblong; signed GWAKYŌ JIN HOKUSAI* (2)

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- 526 **Illustration of a Poem by Abe no Nakamaro**: The Poet a prisoner, standing on a hill, looking out to sea at the moon; *First edition, in fine condition*; No. 7 of The Hundred Poets series

## GAKUTEI and HOKKEI.

- 527 **Four Surimono**: A Carp in deep water, and three Crabs on the seashore, *the first sealed YASHIMA, the second signed GAKUTEI*; HAKURIO with the feather robe of the TENNIN; and Asahina holding by his toes his great KANABO, which an ONI is trying to lift; *both signed HOKKEI* (4)

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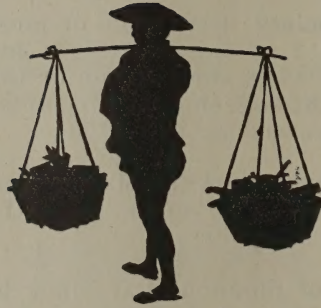
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